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MYRA'S JOURNAL

THE LADY'S MONTHLY MAGAZINE

With which is incorporated "Myra's Threepenny Journal and Children's Bazaar."

VOL. XXI. No. 2. FEBRUARY, 1895.

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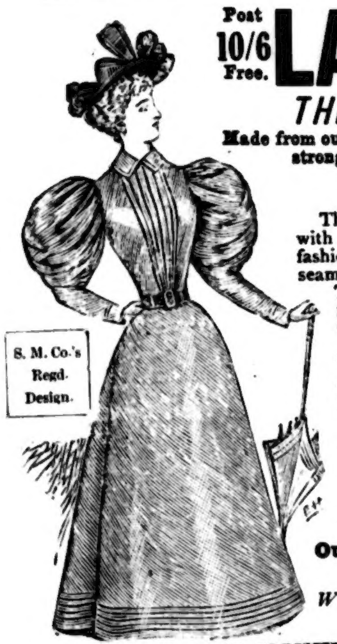

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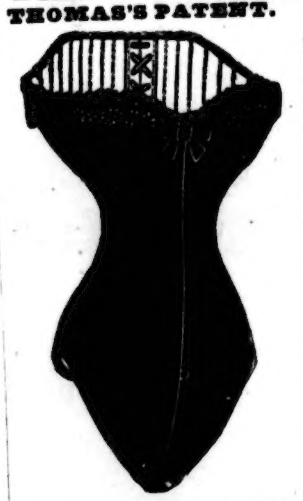

Is constructed on a graceful model for the present style of dress. The shape being permanently retained by a series of narrow whalebones placed diagonally across the front, gradually curving in and contracting the Corset at the bottom of the busk, whereby the size of the figure is reduced, the outline improved, a permanent support afforded, and a fashionable and elegant appearance secured.

Made in Black, White, Dove, Grey. Prices, 10*s.* 6*d.* and 14*s.* 6*d.*, SUPER LONG WAIST, 21*s.*

The Celebrated Taper Busk used in these Corsets is the **most supple and comfortable of all Busks and absolutely unbreakable.** In purchasing, it is necessary to see that the name **"W. THOMAS"** is stamped on the Corset. OF ALL DRAPERS AND LADIES' OUTFITTERS. If any difficulty in procuring, please write for address of nearest retailer to

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Send 2*s.* 6*d.* to **THE TRILENE CO.**, Sole Proprietors, 70, Finsbury Pavement, London.

This famed Serge in Black, Navy, and Red.

Unsurpassed for Wear, Fast Dye, and Shrunk.

THE PERTH SERGE.

46-in **3/6** per yard

Patterns Post Free.
Parcels Carriage Paid

JAS. McEWEN & CO., PERTH.

A FEW INCHES OF PLAIN ENGLISH.

Nowadays men are doing all sorts of wonders by means of electricity, both in mechanics and in chemistry. I see by the papers that they expect to be able to produce real diamonds by it. Perhaps they may, marvels never cease. But we will wait till they do before we crow over that job. Up to this time, anyway, everything that is both valuable and useful is the fruit of hard work. Even diamonds are mostly got out of rocky mines. And, within reasonable limits, it is good for us to have to work. Ten shillings honestly earned is better for a man than twenty in the shape of a legacy.

The best condition of things for any country would be when fair wages could be earned straight along, without loss or deduction for any reason. But in the present aspect of human affairs this is impossible. Whose fault it is we cannot now discuss.

One source of loss, however, is plain enough, and some remedy for it ought to be found. In England and Wales every working man averages ten days of illness per year, making the total loss of wages from this cause about £16,000,000 a year. We are talking of the *average*, you see. But inasmuch as *all* working-men are not ill every year, this average does not fairly show the suffering and loss of those who *are* ill. In any given year many will lose no time at all, while others may lose individually from ten days to six months each. No charity, no savings, no income from clubs, &c., can make up for this—even in money alone—to say nothing of the pain and the misery.

Alluding to an experience of his in 1888, Mr. George Lagdon says: "I had to give up my work." How this came to pass he tells us in a letter dated from his home in White House Road, Stebbing, near Dunmow, August 24, 1892. He had no inherited disease or weakness, so far as he knew, and was always strong and well up to April of that year—1888. Then his strength and energy began to leave him. He felt tired, not as from work, but as from power gone out of him through some bodily failure. He sat down to his meals, but not with his old eagerness and relish. There was a nasty copper-like taste in his mouth, his teeth and tongue were covered with slime, and his throat clogged with a kind of thick phlegm, difficult to "hawk-up" and eject.

He also speaks of a nagging pain in the stomach, flatulency, and much palpitation of the heart, as having been among his symptoms. As the ailment—whatever it was—progressed he began to have a hacking cough which, he says, seemed as if it must shake him to pieces. He could scarcely sleep on account of it. One of the most alarming features of his illness, however, were the night sweats, for the reason that they showed the existence of a source of weakness which must soon, unless arrested, end in total prostration. In fact, he was obliged to give up his work altogether. To him—as to any once active man—this was like being buried alive.

One doctor whom Mr. Lagdon consulted, said he was consumptive, and it did indeed look that way. "For twelve weeks," he says, "I went on like this, getting weaker and weaker, and having reason to believe that it would end in my taking the one journey from which no traveller returns.

"It was now July—summer time, when life to the healthy is so pleasant and full of hope. At this time my sister-in-law got from Mr. Linsell's (Stebbing) a medicine that I had not tried yet. After having used one bottle I felt better, and when I had used the second I was cured, and *have not lost an hour's work since.*"

The reader will notice that between the date of his taking this medicine and the date of his letter there is an interval of four years. We may, therefore, infer that his cure was real and permanent. The medicine, by the way, was Mother Seigel's Curative Syrup. It is not likely he will forget its name nor what it did for him. His disease was indigestion and dyspepsia, the deadly enemy of every labouring man or woman under the sun, no matter what they work *at* or work *with*—hands, brains, or both.

Is it necessary to draw a "moral"—school-book style—from these facts? No, it is not. We have talked plain English, and that is enough.

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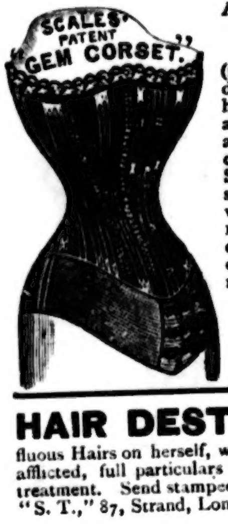
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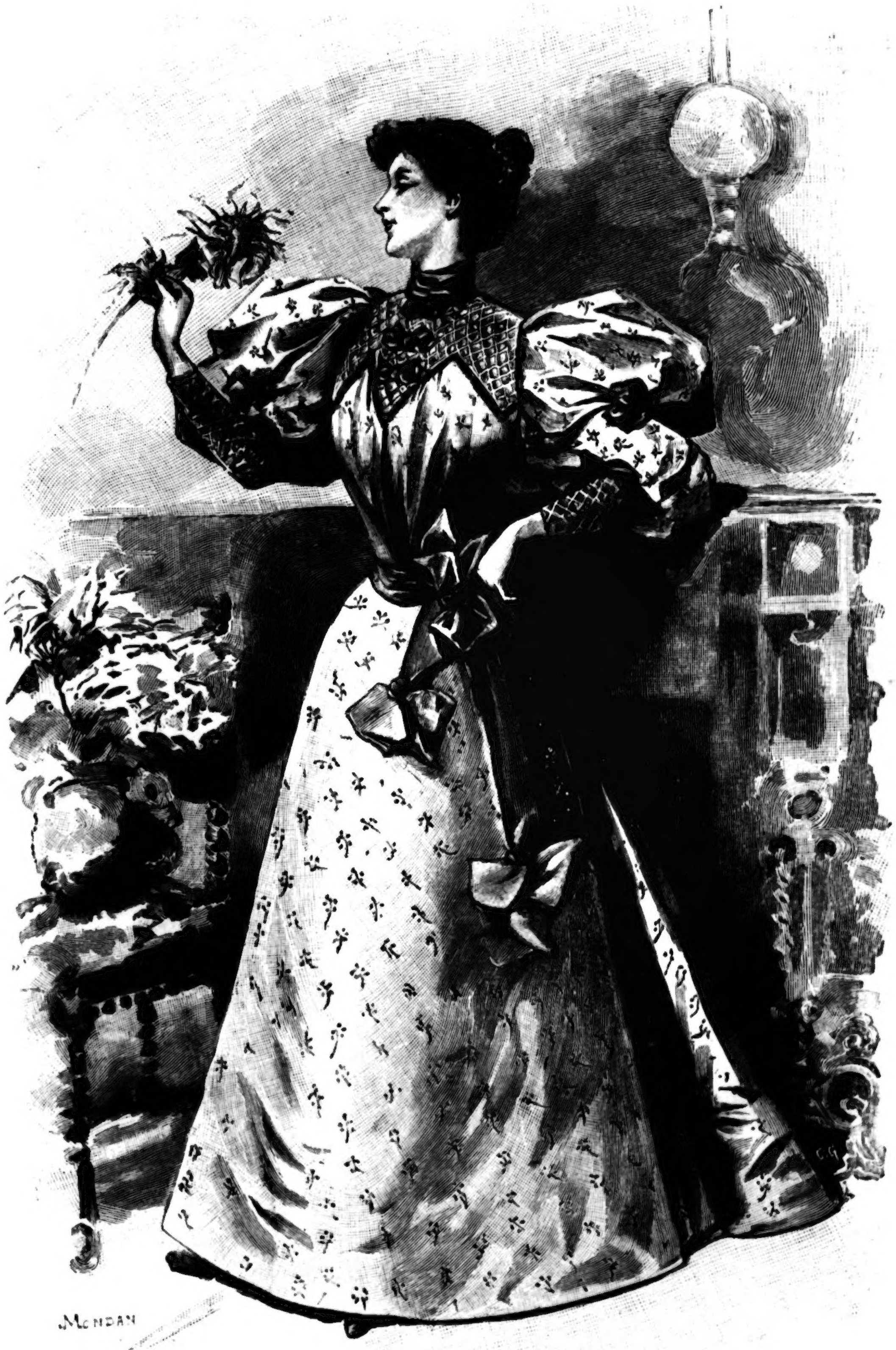


Young Lady's Reception Dress in Chiné Silk and Pink Satin.

Dress and Fashion in Paris

BLUE is to be a prominent colour this season, displacing the pink, gold, and pale green tints which have rather pushed it aside lately, at least for evening wear. During the past winter how rarely one saw a blue ball-dress! The only blue shade at all fashionable was the cornflower blue for cloth or silk, and this was a little too bright and crude for the many tastes which have been softened by the gone and vanished æsthetes.

There are some exquisite blue and silk brocades saving up for the May Drawing-rooms, where they will appear resplendent if no Court mourning interferes with their proper display. Court mourning is the *bête noire* of French silk manufacturers, who expect, or rather used to expect, to sell their beautiful creations in London. From what I can see, high-class London entertainments are less and less rich in luxury of dress. The Lyons manufacturers of the most expensive silks are always pulling long faces now, when they receive their agents' returns. America and Russia are the only happy hunting grounds left to them. The quarrels over ground-rents and the sinking of incomes affect the best silk market to an appalling degree. If Russian princesses and American heiresses also turn economical, what will become of the best Lyons brocades? It will not be worth while to design and manufacture them—a most costly process.

Besides blue, geranium and hydrangea shades will be in request. It is expected that a great deal of white and ivory cloth will be worn during the season, superbly embroidered in metal and silk. Velvet will be worn as Court and evening trains. Sleeves will be of velvet, cut or perforated in large striking patterns (which are worked all round with silk), and laid over white or pale satin. Sleeves are to be *much* modified as to volume. It is expected that the 1830 style—the flat shoulder and the moderate puff or frill almost at the elbow—will be general in high-class dresses.

Artificial flowers will be lavishly used on evening dresses and *chapeaux*. They are attaining a high degree of perfection, so true to nature that the smell alone seems to be lacking. The tendency to reproduce flowers in impossible colours *appears* to be going out—a thing to rejoice over. Velvet is much used in the composition of some flowers—notably lilies, violets, and geraniums.

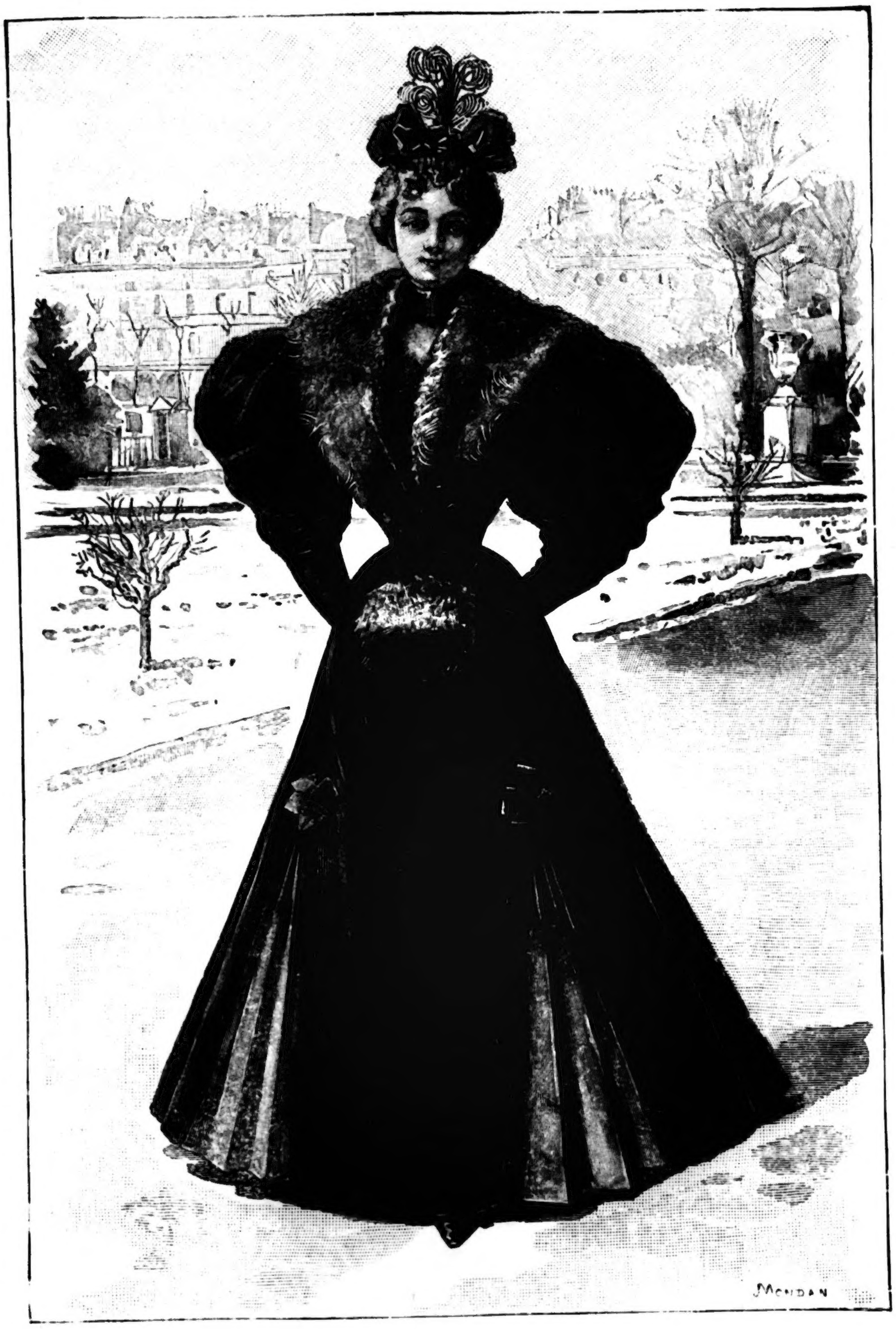
Fashions for the moment being in a state of transition, invention and luxury are being devoted to tea-gowns. Women never look better than in a tea-gown, and it is in consequence of this that they lavish so much personal attention on them, and bring forward as a necessary corollary so much artistic variety.

There is one style of tea-gown which is deservedly the most admired by *élégantes*. It is a fitted under-dress, quite plain, and moulding the figure, with no fastenings visible. Over this is a loose redingote sort of arrangement, with very full skirts and slight train, with great *gigot* sleeves and a broad collar of the under-dress material. An elegant combination is a tight under-dress of blue *glacé* velvet, embroidered at the edge of the skirt with a narrow design in gold. The over-dress is of cornflower blue velvet, fitted at the back, the open fronts falling in rich pleats beneath the great square collar of embroidered *faille*. The puffs of the velvet *gigots* are enormous, but the folds are allowed to fall softly and naturally, without being stuffed out. The pleats of the fronts fall from the bust, gathered there into a small compass. This pleat arrangement is a feature of most elegant tea-gowns, the pleats being held by great flowing bows reaching the feet. Failing pleats, the bows are often used to obtain the required effect on a fitted princess gown, cut so that the skirts below the hips are very full and fall in pleats.

An example in this style is of mauve gaufred crêpe, hemmed at the edge with a band of Florentine lace. The front is without breast seams, so that it falls straight, covered from the neck to below the waist with a point or berthe of lace, which is joined by the lace epaulets on the bust beneath two large bows. This would be an exquisite style for Liberty's pale coloured velveteens.

What are the favourite materials for tea-gowns? Fine pale-lined cloth with silk pattern, Liberty velveteens, crêpe de Chine, face cloth of delicate shades, sheeny plushes of brilliant shades, and splendid Lyons brocades—materials which are also used for *sorties-de-bal*. A superb evening mantle reaching the feet is a semi-fitting redingote of Nile green brocade worked up with gold. The Watteau back and great "Nun" sleeves are of strawberry shot velvet. The mantle is lined with white satin. The collar and sleeves are edged with sable, and so are the brocade fronts of the mantle.

Elégantes, even for winter wear, have totally discarded the black silk petticoat, which was so useful. Only the most extravagant light silks suit their present taste. For day wear trousseaux contain petticoats of pale green silk, of delicate lilac, of pink as pale as flesh colour, and of the palest sky blue, these figuring side by side with petticoats of the most delicate of Pekin silks or flowered moires. And they are trimmed with handsome lace (imitation, it is true), with flounces or ruches of silk muslin, with bows or rosettes of ribbon cunningly arranged. For the evening, petticoats are being prepared which are uncommonly like crinolines. Some even have



VISITING COSTUME IN LOUIS VELVETEEN.

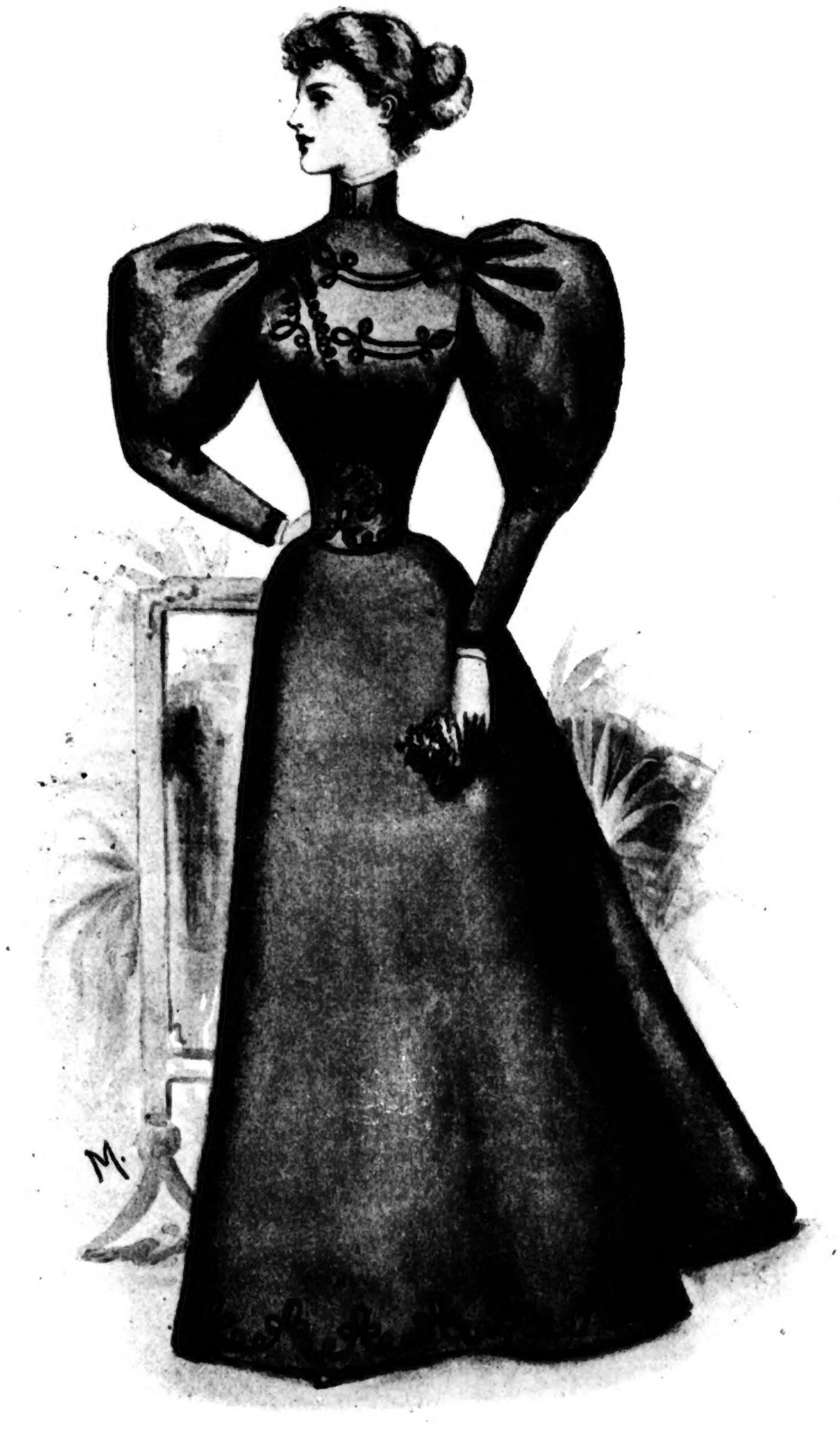
Black velveteen dress; the wide skirt ornamented on each side of the front breadth with fan-pleated panels of black satin headed by rosettes. Plain bodice open in front over a vest of flame-coloured velvet; shawl collar of skunk, the ends crossed in front and fastened on the left side. Toque of flame-coloured velvet with a black satin bow in front and trimming of jet and feathers. Quantity of Louis velveteen required, 14 yards.

For Prices of Paper Models and Flat Patterns see page 28.

steels inserted to support the voluminous pleats of the dress skirt, which—*entre nous*—are apt to flap around the legs and behave with troublesome eccentricity unless duly supported. The sooner the over-full skirt goes out of fashion the better, or the detested crinoline may regain a hold.

What materials are ladies wearing for high-class visiting or indoor dresses? Velvet; very little else but velvet. Gowns are being made entirely of exquisite shot or shaded velvet, with full skirts fitting on the hips and slightly trained. Voluminous gigot sleeves are arranged with manifold pleats which drape the shaded fabric and show up the lights. These are necessary points. The bodice can be made to suit individual tastes.

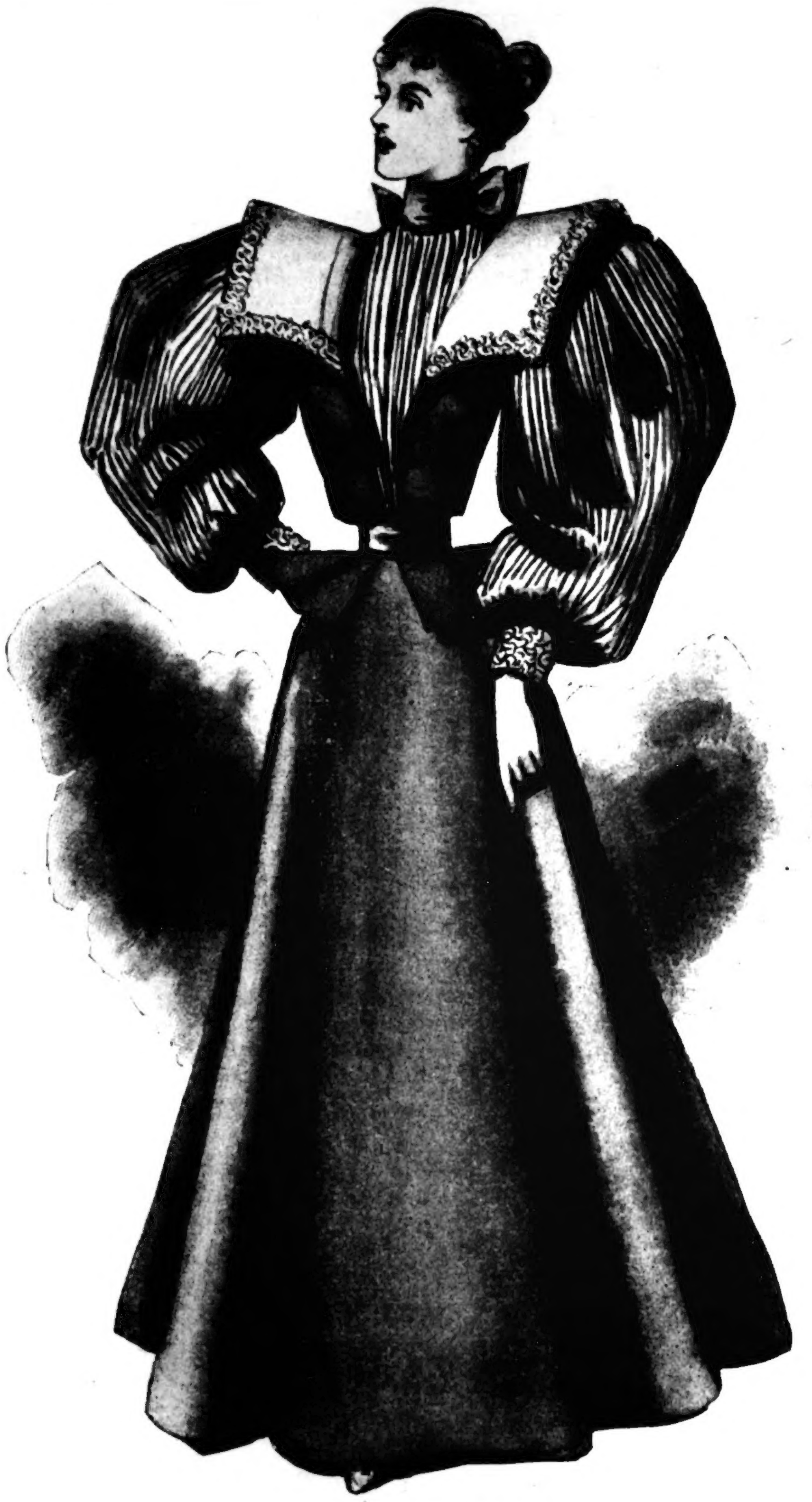
The most fashionable hat is the Louis XVI., a broad-brimmed model with drooping sides, turned up flat at the back with a large bow holding a plume of upright ostrich feathers. It is a little difficult to wear. It can be of felt or velvet, the edge trimmed with a bias band of satin or jet passementerie. This hat is only fit for dressy wear, being a little too flighty for morning walks, when the pliant felt hat, with bow and wing at the side, and crushed-in crown, or the felt sailor hat trimmed with a taffetes drapery, is more suitable and becoming. Toques are made in great numbers of coloured velvet. One model, of poppy velvet, much draped, is trimmed with embroidered white lace and a small white feather.



TAILOR-MADE DRESS.

Costume in hopsack tweed, the skirt trimmed with black silk braiding, the bodice fastened diagonally and braided to match. Braiding on the sleeves and collar. Quantity of tweed required, 6 yards.

For Prices of Paper Models and Flat Patterns see Page 28.



AN INDOOR DRESS.

Skirt of myrtle green cloth, with short open jacket and full basque of the same. Blouse and sleeves of accordion-pleated pale blue surah, the belt and collar of black satin ribbon. Square collar of blue silk edged with jet and cuffs to correspond. Quantity of cloth required, 4½ yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Neat little capotes are in jet or black guipure laid on silk of a bright colour like ruby. A pretty bonnet is made of a bouillonné of black silk muslin, daintily arranged. On the top is a bow of the bright colour from the midst of which rises an aigrette.

The Louis XVI. hat should not be placed too much on the back of the head, which spoils the effect of the turned up brim at the back, and puts the large bow out of the perpendicular.

A novelty in blouses is the striping effect obtained by tiny bands of fur or broader straps of fur. A white cloth seamless bodice, embroidered all over with a delicate pattern in jet, is trimmed with bands of astrakhan, like stripes, shaped and adapted to the figure. A blouse of Bengal rose gros grain is striped to the figure with bands of sable, very narrow but rich and full.

Some charming full evening bodices are being made of silk. The neck is low, and there are no shoulder seams. The fulness of the bodice is obtained by frilling the neck and waist on runners of broad ribbon. A gown of Nile blue Liberty silk has the neck and waist frilled on broad velvet ribbon, a deep prune shade. The runner finishes at neck and waist in a daintily tied bow. The rest of the dress is exceedingly simple—a full shaped skirt, and gracefully draped elbow sleeves of Nile green silk.

COMTESSE DE B.

ASSOCIATION.

By Mrs Talbot Coke.

A SUMMER Sunday, and I sit in a little country church approached through a verdant, leafy wood. So surrounded by greenery is it, that an elder-bush with its flat, creamy flowers waves in the fresh July breeze close to the open window near me, and ever and anon comes in its strong, refreshing waft of fragrance.

The birds sing outside, a giddy white butterfly flutters in and out—an ideal English summer service, I say to myself, until the first hymn is given out. Then, as the well-known tune and the words, "We are but little children weak, nor born to any high estate," ring out, gone is the fragrant country breeze, gone the cool, waving leafage, and I am once again in the ugly, bare, regimental "band-practice" room in the Citadel at Cairo, holding my little Sunday-school for our soldiers' children. Gone are the swelling organ tones, gone are the trained choir. My choir, verily, *is* composed of "little children weak." Aye! many little faces I remembered so rosy at Aldershot—sturdy little Scotch "regimental children"—look white and pinched now, some of them, too, with the bandaged eyes of ophthalmia. Yet to "the class" they *would* come, poor mites!

Soldiers' children early enter into the heritage of such as belong to an Empire on which the sun never sets, the heritage of trying to make Britannic bodies assimilate with Eastern climates.

Again, though the month was a winter one, I see the shimmer and *quiver* of heat from the glaring white sand outside the open door, the strip of intense blue sky above the dazzling white wall, and in the lull between each of the many passes comes the sharp metallic chirp of Egypt's vociferous cricket.

And so, reader mine, it comes to pass that for thinking of the dear "soldiering with the regiment" days—dead beyond recall—my eyes are dim with foolish tears, and my heart overwhelmed by the sudden wave of association.

And as with sounds, so with flowers; surely except the very young we all know certain white flowers, which we can never smell or even see without recalling a silent darkened room where—tear-blinded—we laid just such blossoms in the waxen, unresponsive hands of our dead, the loving hands that always greeted us so warmly till then. I had always held that men are less prone to associations (which, by the way, are never so powerful as when sad) than women are, but lately I walked with others through the beautiful grounds of an old castle, seldom inhabited by the present owner. With surprise we noted that almost the only flowers visible in a long expanse of sunny terrace beds were mignonette and lavender. Not, one must allow, an *effective* combination.

The old gardener overheard our remarks. "His lordship's mother liked those flowers best," he said, with the air of one who gives an all-sufficient reason, and straightway the big clumsy lavender bushes overhanging the walk, the vast wearying stretch of mignonette on the other side, seemed turned from a lost opportunity into a touching evidence of association with a mother's love by a son *long* since old enough to have been a grandfather, and one in whom few would perchance suspect sentiment of any kind.

Then, too, there is the association of possessions, an association from which one would not willingly be free, yet one which is fraught with divers shoals and quicksands, at any rate to those of an artistic temperament. Of course, to those to whom a table is but a place to set things on, a chair a thing to sit on, and a cupboard a place to put things in, it matters little whether "poor Aunt Maria's" little legacy be of "early Victorian" atrocity or of the very best Chippendale period, when the table might possess lovely curves and cabriole legs, the chairs be those with widespread carved backs, bow-legged, claw-footed, joys in short! and the cupboard be the very last touch we wanted in that bare corner of the drawing-room.

Nobody ever leaves me anything, so I do not speak from experience, but I should feel so *much* more sentimental in my associations with "poor Aunt Maria's" furniture, in the latter case than the former, that I can always enter into the feeling of those who, while squirming over some terrible beadwork ottoman, mounted, perchance, in magenta tabinet with sour yellow cords and tassels at each corner, will not for the sake of the hands that wrought it despatch it to that bourne whence no furniture returns; in short, who "hate the sin yet love the sinner" to the extent of clothing it in a loose cretonne cover with a view—so prone is poor humanity to elaborate self-deception—to "saving the beadwork." Well! well! *tout casse, tout passe, tout lasse*, and some day my own cherished pole screen, with its "Walter Crane" peacock with full-spread tail, worked in dull brown, blues, and greens, and heavily outlined in gold thread on a cream satin background, netted over with gold stitchery; my queer plaque of "Fish and Lotus," from a design 4000 years old, recently immortalized by Mrs. Dinely Tonge, will become "poor granny's work" (I can never, by the way, understand this wholesale pity for the dead), and lie cold and dusty in a deserted attic if the "she who must be obeyed" of that day is not of a sentimental turn of mind.

It is hard to suppose that association can ever cling lovingly around things of a certain type of atrocity. Can one imagine, for instance, the fondest son, daughter, husband, wife, setting a halo of regretful romance round a lacquered metal coal-box with Landseer's "Monarch of the Glen" on the lid? Yet a few years ago such was the fate of those who had no opinions of their own as to the fitness of things, and were therefore an easy prey to that fell monster the "latest novelty."

But, readers mine, anything short of such absolute horrors in association I *love* to consider, to humour, and to "play up to," being one who holds that without sentiment, romance and sympathy, this life would indeed not be worth living.

The Modern Puzzle.

THE difficulty of identifying the "New Woman" is rapidly becoming one of the most serious problems of the day. All the papers write about her, the very thought of her is redolent of capital letters, but none of the New Women themselves will own to it. As long as they retain the petticoat of civilization, and go to music-halls in their prettiest evening dresses, and not in the skirt that is misnamed "divided," they hold themselves virtuously aloof, and decline to have the label "new" attached to them.

Can it be that the New Woman is ashamed of being new? At heart, as we are well aware, every woman is a conservative, and she never starts really heartily on a new enterprise. Trades unions have been attempted, and faded away into nothingness; trousers have been advocated, but never adopted; cigarettes have been vigorously recorded in print, but how many women in a hundred does one see smoking in reality?

In truth, the New Woman is a bit of a parvenu, and does not like to own to being new. She is for ever seeking precedents for her eccentricities in past generations, and excavating for herself a series of ancestors that no one ever heard of before. You hear her talking in odd corners about her knickerbockers and her views—they seem equally important—but take her to the front and ask her honestly, "Are you a new Woman?" and she will faithlessly answer "No." She has always some little bits of the older woman that she adheres to, and which all the enlightenment in the world will not induce her to abandon.

On the whole it is a very commendable trait. It is the homage the New Woman still renders to the supremacy of the Old. Not till the day comes when the New Woman will publicly and individually acknowledge herself shall we really believe that the old order is passing away, and that Mrs. Grundy and the historic landlady are in a fair way of being suppressed.

When the New Woman becomes really the model then will her newness cease to be a crime, and become a virtue, for Fashion is the most enterprising radical on record, and loveth all things new.

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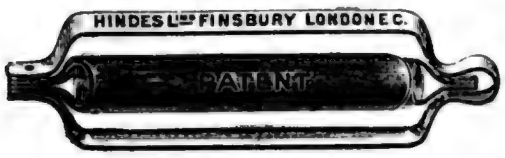
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COLD, SCIATICA, RHEUMATISM, LUMBAGO, OVER-EXERTION, STIFFNESS, KIDNEY TROUBLE.

BENSON'S PLASTERS are Medicated as well as Porous. They give strength and support, but, first of all, they CURE.

Price 1/1½, of all Chemists, or post free on receipt of price, together with a copy of the "HOME NURSE," from FASSETT & JOHNSON, 32 & 33, Snow Hill, London, E.C.

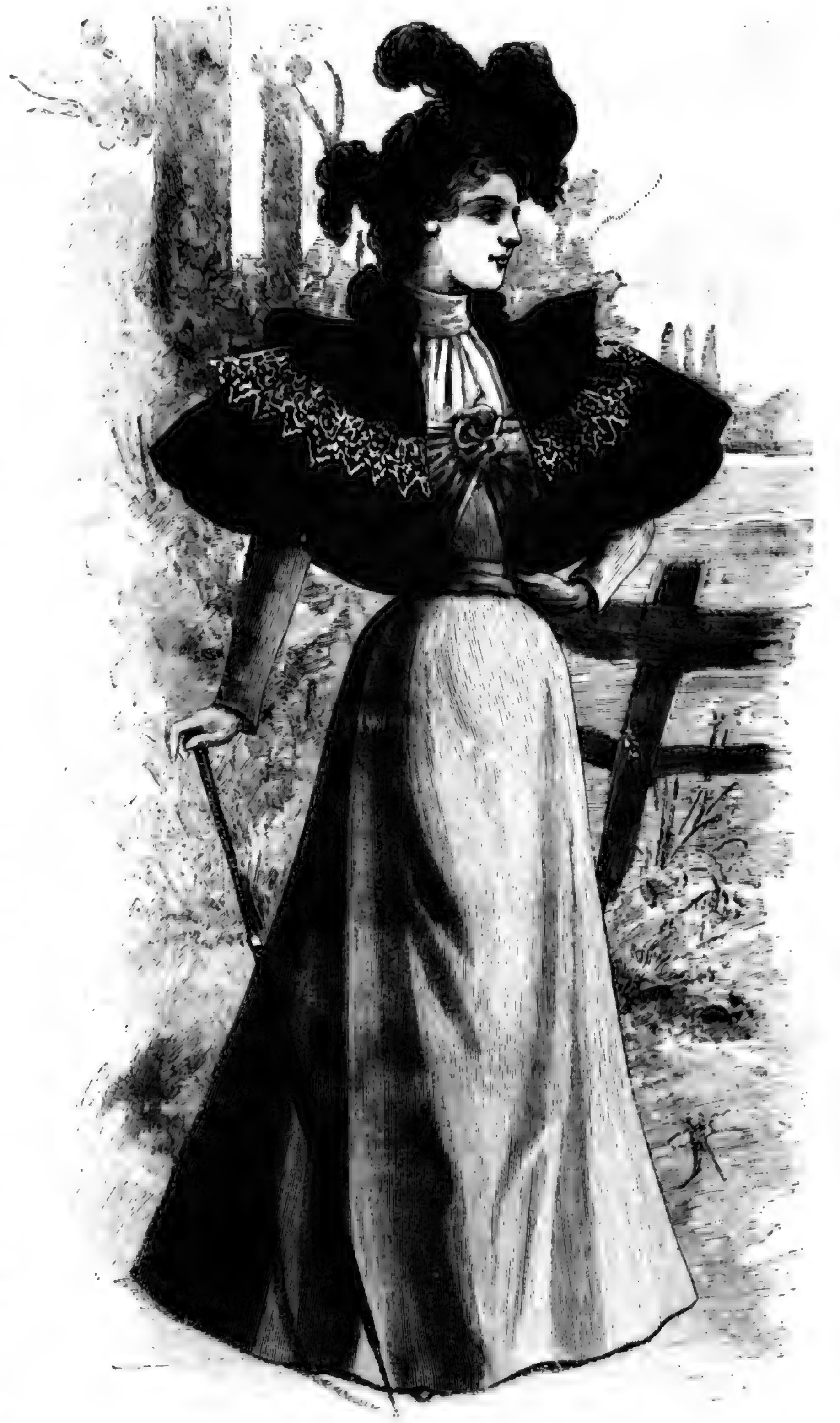
Spinnings • in • Town

Minutes fill'd with shadeless gladness;
Minutes just as brimm'd with sadness;
Happy smiles and wailing cries;
Crows and laughs and tearful eyes.
"Baby May."—W. C. BENNETT.

THE happiness and good temper of infants is so largely a matter of digestion that no pains spent on finding the right food for them can be too great. It is hardly sufficiently recognized, however, that the digestive powers of young children differ enormously, and that a very excellent food that agrees perfectly with one child may be the cause of great suffering to another. Under such circumstances a change of diet is of course imperative, and, thanks to the number of good foods that are now to be had, a change for the better, and one that will restore the baby to good health and its normal placid and happy condition of mind and temper, is easily found.

A foremost place amongst the best and most trustworthy foods for infants must be awarded to Nestlé's Food, which is nourishing and palatable, and is in fact a complete food for infants, its completeness being due to the fact that it consists to a great extent of milk. The presence of milk in the food in sufficient quantities makes the employment of milk in mixing it unnecessary, a little water is all that is required; Nestlé's Food is therefore not only economical in use, but the many dangers attaching to the use of milk are avoided, chief amongst these being a change of milk, which is so often a cause of illness in young children and makes it difficult to take them away from home. With a food mixed with water there is nothing to fear from a change of diet, and baby may travel with impunity north, south, east or west, being happily quite independent of the food supplies of its temporary place of residence.

Nestlé's Milk is also excellent, and baby's parents, with a tin of the milk and a box of Burroughs and Welcome's capital Tea-Tabloids, may also arrive at a blessed state of independence of local tea dealers and milkmen when away from home.



SPRING WALKING COSTUME.

Skirt of suède-coloured face cloth; bodice of the same, high at the back but low in front and ornamented with a draped figaro gathered up on the chest under a rosette. Sleeves of the cloth. Chemisette and collar of pale blue silk. Short cape of dark blue velvet with ruched collar and shoulder cape over a flounce of white guipure. Suède felt hat trimmed with black feathers. Quantity of cloth required, 6 yards.

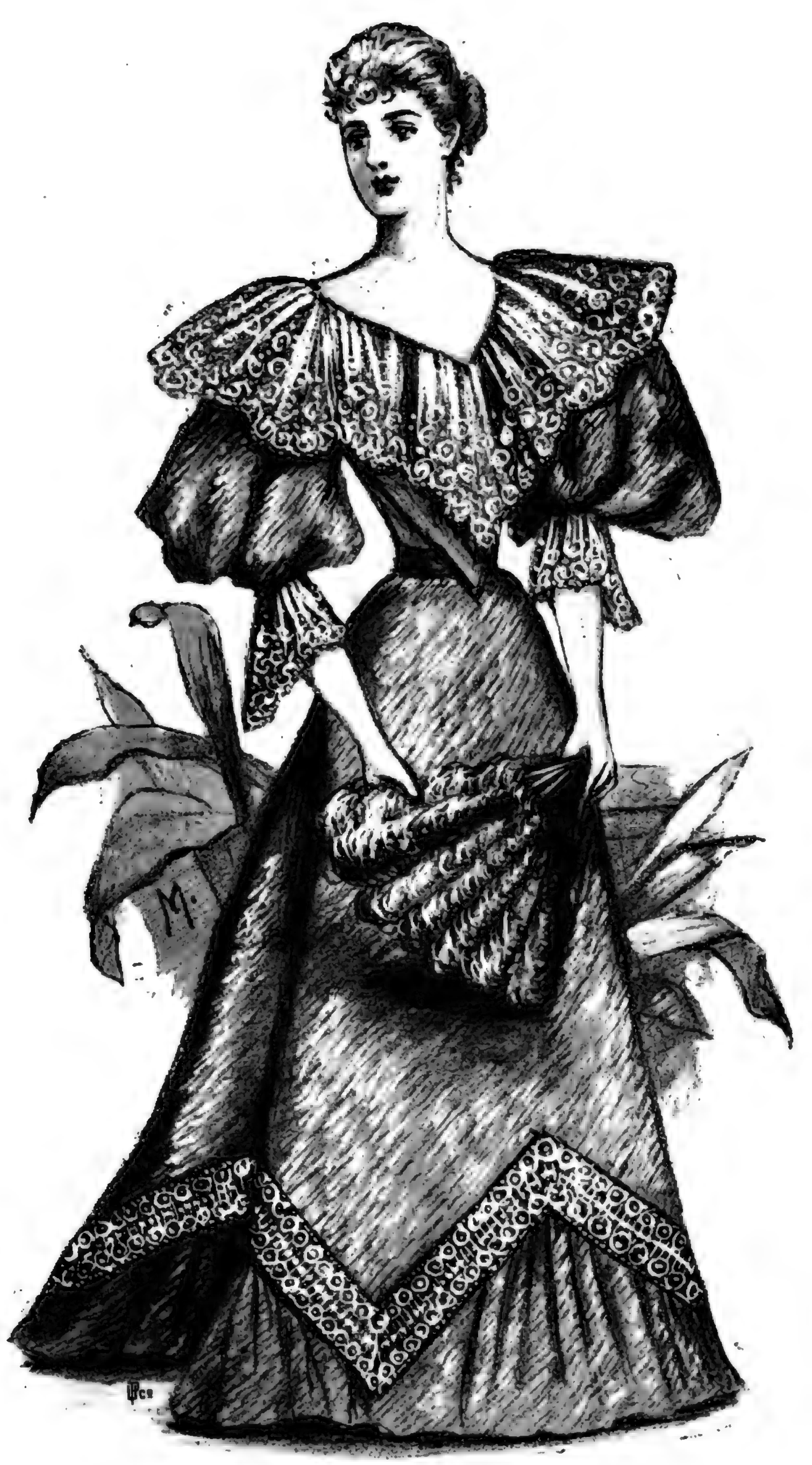
For Prices of Paper Models and Flat Patterns see Page 28.

Ladies in search of bargains, and all women answer more or less to this description, should write to Messrs. Lewis, Market Street, Manchester, for a copy of their Letter-Order Sale catalogue; the sale is continued through January and February, and the prices are so absurdly low that the opportunity to invest in cheap dress lengths, or dress materials by the yard, silks, velveteen and other remnants, children's clothing, household linen and hosiery, is not one to be neglected. Dress lengths of serge, cheviot, tweed, homespun and may other useful fabrics, in black and colours, are selling at 5*s.* each; the parcels of velveteen remnants at 5*s.*, 10*s.*, 15*s.* and 20*s.* are particularly useful when spring costumes and children's frocks need renovating, and the dress remnant parcels, ranging in price from 5*s.* to 40*s.*, are well arranged and contain really useful and well selected lengths of material. The ready-made petticoats and dress skirts, the dressing-gowns, and some charming little coats for children at 5*s.* each, have attractions that it is hard to resist; altogether, up till the end of February some very remarkable bargains may be obtained from this well-known Manchester house, and I advise my readers to send for the catalogue without delay; all parcels exceeding £1 in value are sent carriage free.

A delightful soap for use at any time, but especially in the winter when it is so much more necessary than pleasant to wash one's hands frequently, is Clark's Glycola Soap, which has a really marvellous effect in softening the skin, even though hard water and hard frost have reduced it almost to the condition of a nutmeg grater. The soap is free from potash and soda, and has the effect of softening hard water, while being at the same time superfatted it is thoroughly absorbed by the skin, which it renders fine, soft and smooth. It may be used for the toilet and bath, and is a capital nursery soap; during the cold weather that ushered in the New Year I used Glycola Soap with great pleasure and benefit to myself, and can honestly recommend it as well as Mr. Clark's older and invaluable preparation for roughened skins, Glycola. To wash the hands first with Glycola Soap and then to rub in a small quantity of the Glycola Cream is the best means I know of to prevent or cure roughness, redness, and chaps. The soap is sold at 6*d.* per tablet, or in boxes containing three tablets at 1*s.* 6*d.*, and the Glycola Cream in pots from 6*d.* upwards by all chemists, or they can be obtained direct from Mr. T. J. Clark, The Laboratory, Crouch End, N. I have called the Glycola a cream, but it is, in fact, more like a thin jelly in substance and in its effect, for it is entirely absorbed by the skin and is absolutely free from greasiness and stickiness. This reason alone would make it preferable to any ordinary cream, and it is also particularly healing and has an instantaneous effect on the skin. It may be of course applied to the face as well as to the hands, and will always be found pleasant, soothing and beneficial.

Mr. Clark's Glycola Toothpowder is another of his excellent toilet preparations; it is antiseptic, antacid, astringent, and like the soap and cream delicately perfumed.

The efficacy of petroleum in promoting rapid growth of the hair is fully acknowledged, but the remedy is generally objected to on the plea of its unsavoury smell. It is, however, quite possible to have a preparation of petroleum that is free from any objectionable odour, and yet is thoroughly to be relied on. Madame Fox's Life for the Hair is largely composed of petroleum chemically pure and deodorized, and it has a most beneficial effect on the growth of the hair, while at the same time it acts also as a colour restorer, faded or grey



Young Lady's Evening Dress.

Dress of peach blossom silk crépon, the skirt edged with a flounce put on in vandykes headed by cream lace insertion. Bodice with a point of the crépon falling over the front of the belt, and full puffed sleeves to the elbow. Lace berthe and sleeve ruffles. Quantity of silk crépon required, 18 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

hair to which this preparation is applied soon regaining its original colour and brightness. It is in no sense a dye, but restores the colour gradually and in a natural manner, and its occasional use, after the first object has been attained, will prevent the reappearance of grey hairs. Life for the Hair may be had of Messrs. Roberts and Company Chemists, 76, New Bond Street, and may be trusted as a valuable restorer of growth and colour, and remedy for baldness; it supplies the nourishment needed to keep all hair in good condition, and this nourishment is too often denied it, to the ultimate irretrievable injury of the hair.

With a little such timely care most women might retain a luxuriant natural growth of hair much longer than is now generally the case, but still no woman is forced to put up with the scanty *chevelure* nature has given her when so skilled a hair manufacturer as E. Smith, of 44, Silver Street, Salisbury, supplies every deficiency in that matter at such moderate prices. For coils or Greek knots, hair tails (of real hair, firmly but lightly mounted) commence at 3*s.* 6*d.*, measuring fifteen inches. Light-coloured hair and grey hair are a little more expensive. Pretty fringes in the best style, mounted on pins, commence at 3*s.* 6*d.* A highly artistic piece of work is the Speciality fringe, mounted on hair net (10*s.* 6*d.*). E. Smith mounts ladies' own combings at so low a charge that it is merely nominal, seeing the skill and care devoted to every kind of work in hair manufacture. For 7*s.* 6*d.* E. Smith will make ladies' own combings into a set of five of the double Pin-Curls, which are such a useful and charming adjunct to a *coiffure.* The Pin-Curls can be sent if necessary by return of post.

Good materials are so essential to good work that one cannot afford to despise the least aid towards perfection, and there is no doubt that the enjoyment of our work, and all work should be enjoyable, depends on the quality of our apparatus; if that is good, then the work, whatever it may be, goes with a rapidity and smoothness that makes it a delight; if bad, then there is disappointment and worry, and the sense of failure and useless effort that make one feel for the time being that life is decidedly not worth living.

Having very little time for such employments, one of my chief delights is naturally to spend a few hours in the company of my trusted Singer machine; now the perfections of a Singer sewing machine are manifest and well known, it is always a pleasure to work one of these machines, but I have lately been using in it, as a test, Dewhurst's Machine cottons, and the experiment resulted in a perceptible addition to my enjoyment, for the cotton worked in the smoothest and most satisfactory manner; it seemed as if there were a bond of sympathy between cotton and machine, and each were bent on doing its very best.

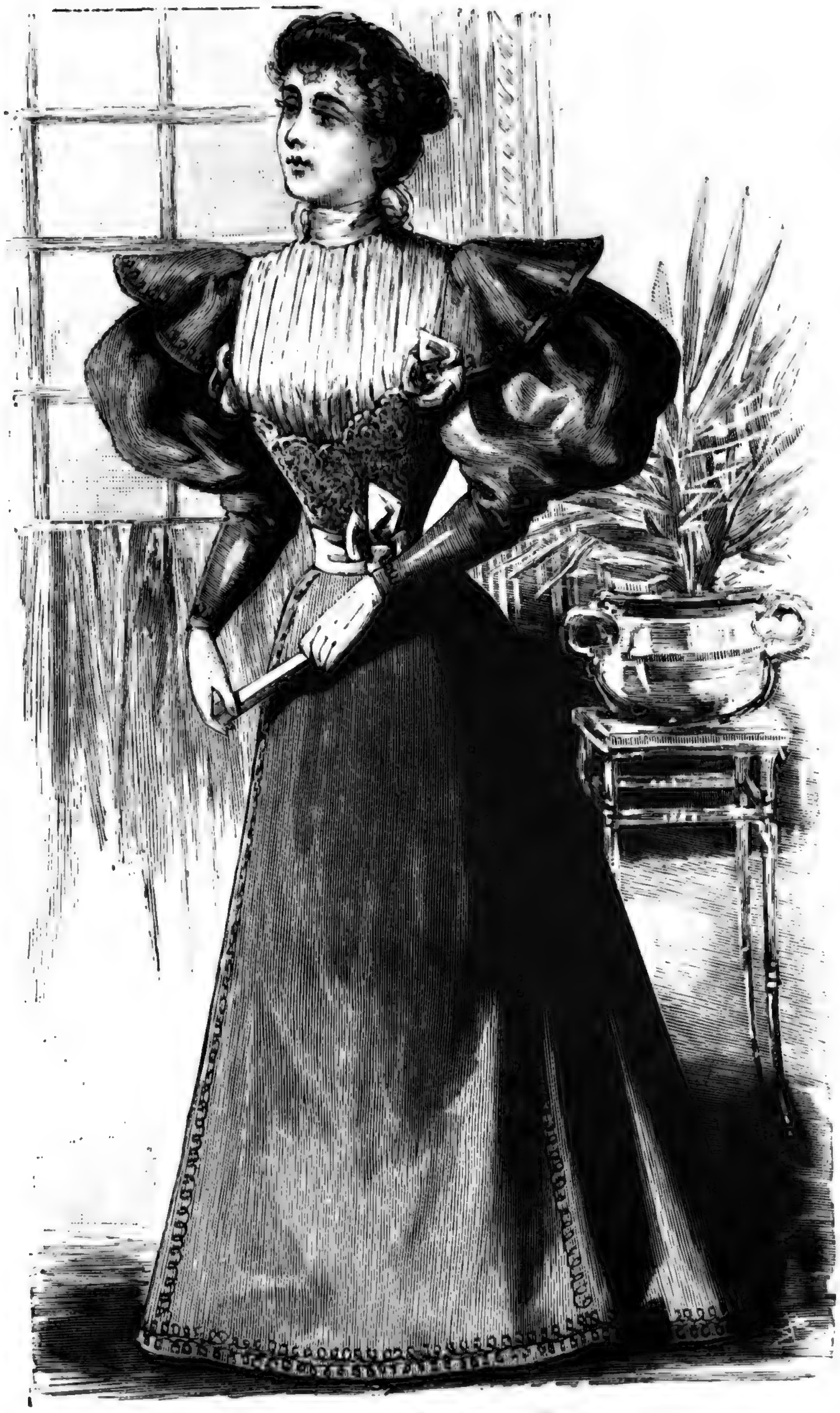
The cottons of Messrs. Dewhurst and Sons are of many kinds, but their trade mark, three white shells on a gold shield, is the same throughout and makes them easily recognizable. The machine cottons in black and white may be had on spools containing various lengths up to 400, 500, and even 1000 yards. The cotton is of admirable quality, smooth, strong, and elastic, and works well to the end of the conveniently shaped reel. For hand work the Super Glacé thread in white is much to be recommended; it is a capital cotton and does not knot; for ordinary work in white or black, I also like the Super Six Cord, but for better work, especially in black, I prefer the Lustre Cablé on oak spools, a glazed thread of particularly good quality and delightful to work with. All these can be had in a variety of lengths and sizes.

Messrs. Dewhurst also make a number of other kinds of cotton; their cheap coloured cottons are most useful to dressmakers for tacking purposes, as the colours are fast and the cotton is even and does not knot, and coloured cottons in every conceivable shade can also be had in the best qualities, for the finer parts of dressmaking. Crochet cotton is another specialité, and can be had in large or medium balls, and in a variety of colours in three different qualities; their embroidery cottons, in forty mètre skeins, are made in white, black, Turkey red and a number of fast colours. They may be used for embroidery or for darning coloured cotton socks.

Many of my readers must have been interested in the recent flannelette case, and probably most of them would have been infinitely more capable as *jury women* to judge the merits of the case than the twelve good and true men who acted as jurymen. I cannot believe that anyone with the knowledge of fabrics possessed by all women with the most ordinary sense of touch and feeling, or with the least experience in the prices of woollen and cotton goods, has ever been led to imagine that flannelette was anything more than a particularly soft make of cotton, or that it had one thread of wool in it, any more than that the pure Welsh flannels of Messrs. Owen and Co. have the slightest admixture of cotton in their texture. No woman handling the two materials could for a moment be deceived; the difference between the two fabrics is palpable to the eyes and fingers, especially when the flannels are of such quality as those of Messrs. Owen and Co., of Gwalia House, 1, Upper Baker Street. It is a great boon here in the midst of London to be able to procure these absolutely pure Welsh woollens in the best makes and in all the varieties of colour, pattern and quality. Scarlet flannels may be had in five qualities from 10¾*d.* to 2*s.* 3*d.* per yard; a very nice quality, thirty inches wide, costs 1*s.* 11½*d.* per yard. The variety of white flannels is very considerable, and there are patterns suitable for all purposes. The natural coloured and figured flannels in stripes and checks, for shirts, ladies' and children's underwear, etc., are admirable; the wonderful softness of texture and lightness of these woollen goods are remarkable, and testify to their purity and therefore valuable hygienic qualities.

Shirts and dressing-gowns may be purchased ready-made in these capital flannels, and nightdresses are made to order on short notice. Welsh goods of other descriptions, such as shawls, wraps and travelling rugs, and capital Welsh-knit hosiery may also be had here. The bicycling, shooting and golf hose for boys and gentlemen are a speciality of Gwalia House, and there is a good selection of cashmere, llama and Lisle thread hosiery for ladies' wear. Welsh knitting wools and yarns have a high reputation amongst experienced knitters, and the yarns and wools supplied by this house are of a quality that will increase this reputation; they are decidedly inexpensive, too, another point in their favour, a useful yarn, Our Special, costing only 2*s.* 6*d.* per lb. in plain colours and 2*s.* 11*d.* in fancy colours.

One of the most disagreeable *fin de siècle* peculiarities is the prevalence of eczema, a proof of unwholesome blood, of grave disease, or of local irritation—the least alarming of



YOUNG LADY'S RECEPTION DRESS.

Skirt of rose pink faced cloth, the edge and tablier ornamented with black braiding. Corselet of cream guipure embroidered with jet, and chemisette and collar of cream silk; the back of the bodice of cloth. Sleeves and epaulets of cloth braided with black; cream ribbon belt and bows. Quantity of cloth required, 6 yards.

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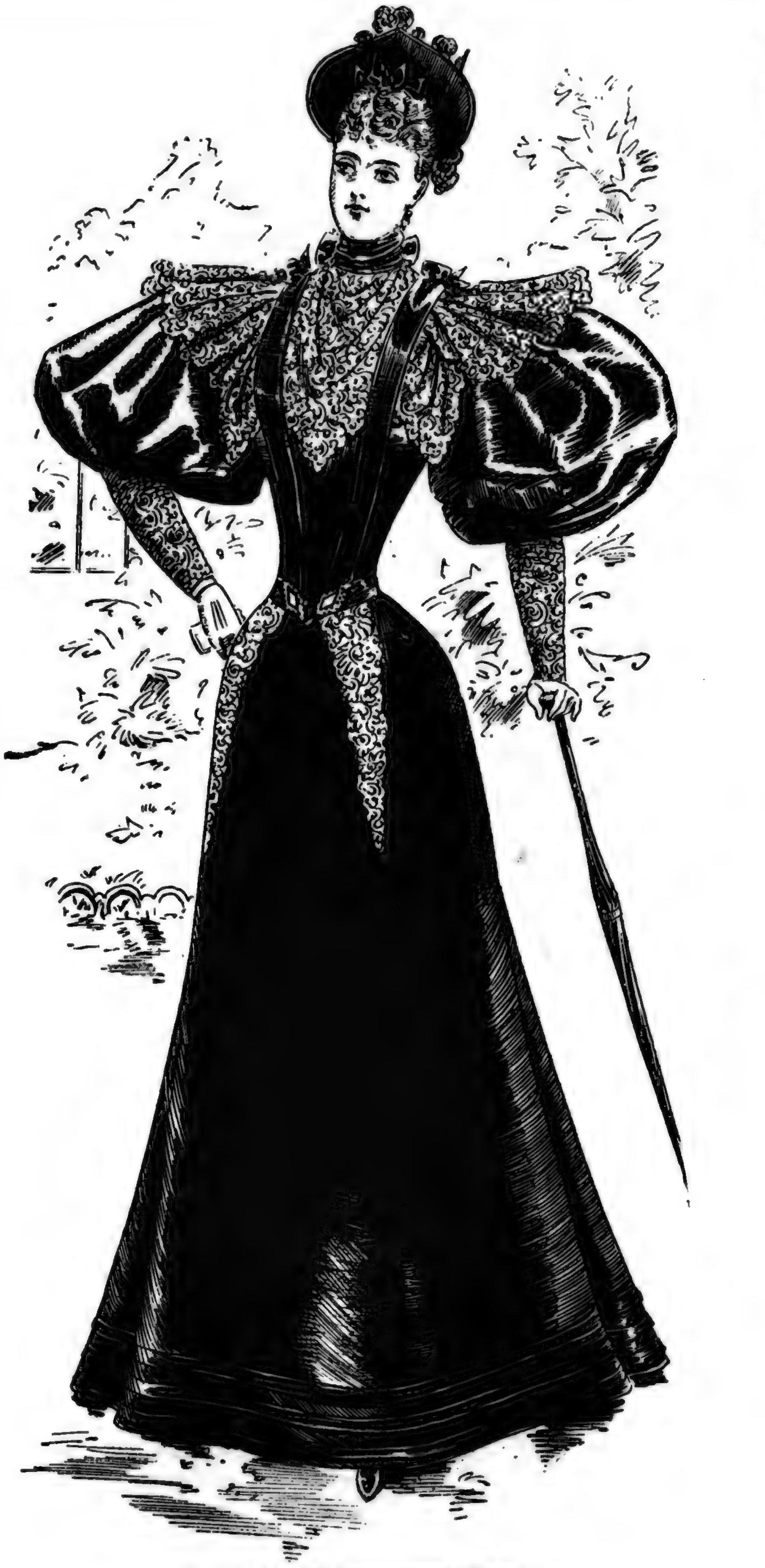

YOUNG LADY'S VELVETEEN DRESS.

Dress of tawny velveteen, the skirt trimmed with three bands of black satin ribbon. Points of dust-coloured Flemish lace falling from the waist on either side from the satin ribbon belt. Plain bodice with draped yoke and epaulets of lace and satin ribbon bretelles and collar. Puffed sleeves of velveteen, the lower part of lace Black velvet hat trimmed with ribbon and feathers. Quantity of velveteen required, 12 yards.

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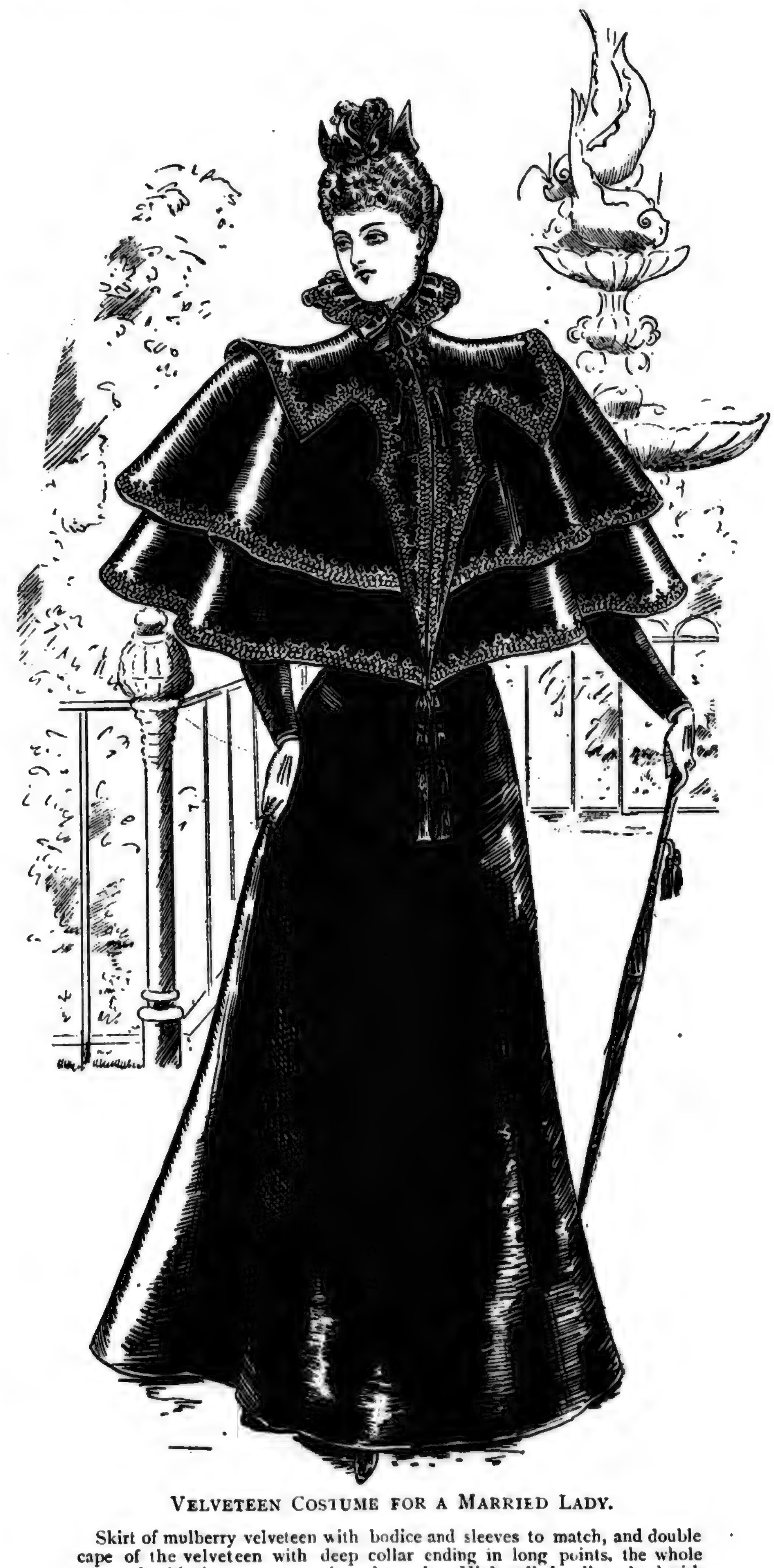
the three. Whatever be the cause, it is of little use to treat the affected skin alone; internal remedies should be taken at the same time. Cullwich's celebrated Skin Ointment is one of the best cures for eczema, for pimples, sores, blotches, and all skin eruptions, and its value is intensified by taking at the same time a course of Cullwich's Blood Tablets for at least three weeks. The ointment should be used night and morning, rubbed on the skin if unbroken, though open sores need the application of a fine linen rag on which the ointment has been spread. Cullwich's Skin Ointment and Blood Tablets are made up only by W. Martin, Pharmaceutical and Foreign Chemist, 112, High Street, Southampton, though they can be obtained through all chemists or stores. The Skin Ointment is 2*s.* 3*d.* the pot. The Blood Tablets are 1*s.* 1½*d.* the box. Instructions as to use and diet are given.

Pasta Mack, always a delicious accessory to the toilet, becomes absolutely indispensable when cold winter winds blow, to counteract their injurious effect. These dainty little white tablets, so delicately perfumed, soften at once the hard water in bath or basin; they render the least soft of waters balmy, cleansing and refreshing, and they scent the dressing-room with the most delicate and subtle of odours. The lovely perfume of Pasta Mack is introduced into dainty sachets to scatter amongst one's underlinen, laces, handkerchiefs. A new idea is to enclose half a dozen boxes of the tablets in a pretty and neatly made wooden casket, so that a good supply of the tablets may be always kept on hand.

I wonder whether any of my readers are still unacquainted with



VELVETEEN COSTUME FOR A MARRIED LADY.

Skirt of mulberry velveteen with bodice and sleeves to match, and double cape of the velveteen with deep collar ending in long points, the whole trimmed with jet passementerie and tassels. High rolled collar edged with jet. Velvet capote with a bow and feathers in front. Quantity of velveteen required, 18 yards.

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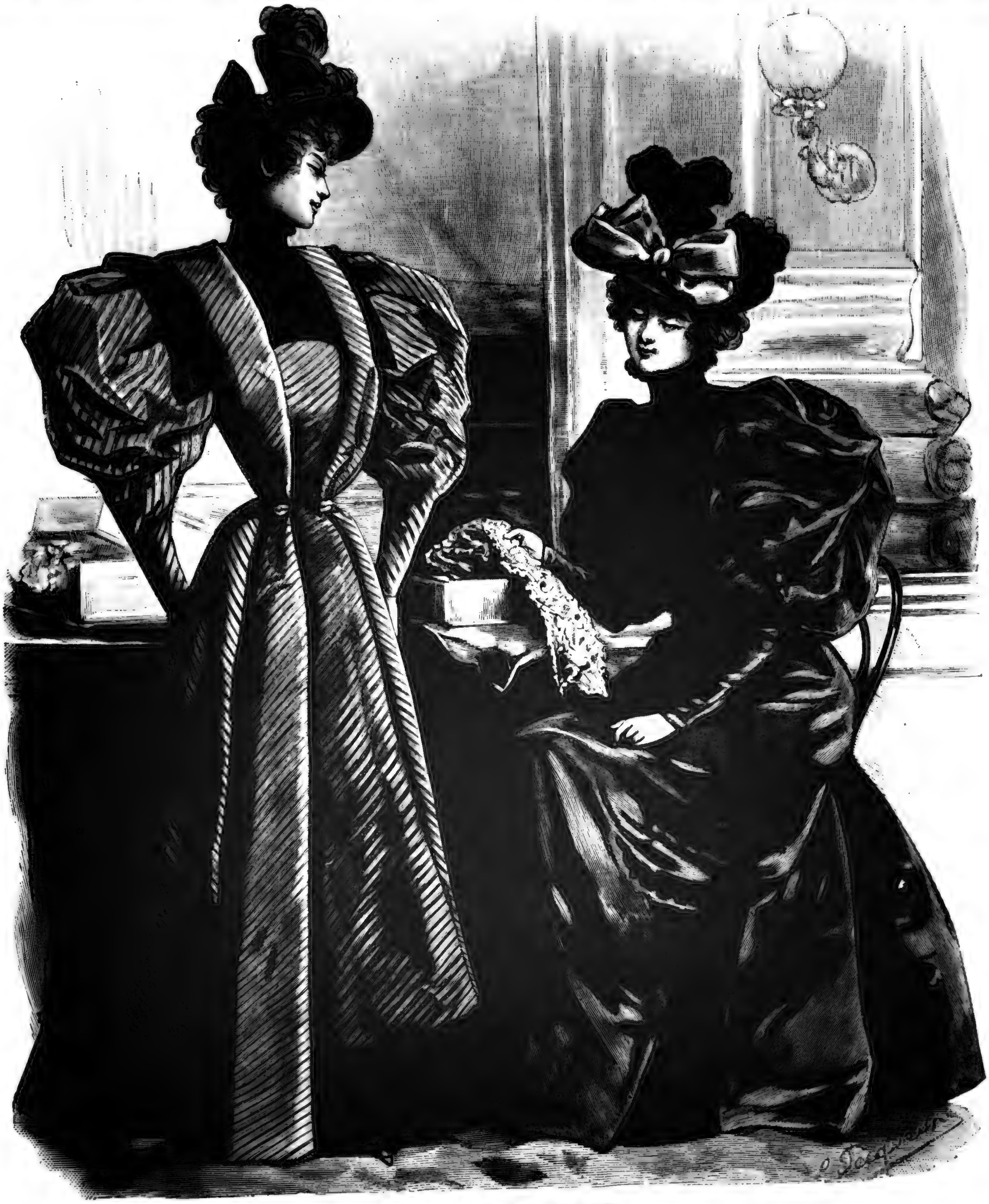
Chivers' fruit jellies, if they are I advise them to lose no time in applying for a sample packet to the makers, Messrs. S. Chivers and Sons, of Hinton, Cambridge. The jellies are well flavoured with ripe fruit juices, and require no addition of wine, brandy, or any other flavouring. They are very easily prepared and are thoroughly wholesome, and, what is equally important, exceedingly nice.

Borwick's Gold Medal Baking Powder again, should never be "out" in any kitchen, from the highest to the lowest. It is used by the most skilled of specialists in confectionery, and it is indispensable to the general servant, whose cooking capacity cannot always cope with light, wholesome pastry and cakes. In pastry-making, Borwick's Gold Medal Baking Powder successfully combats the disadvantages of a heavy, damp hand. It is economical, because it is possible to do with less butter and fewer eggs when Borwick's Baking Powder is used, and it is free from alum and perfectly wholesome.

THE SILKWORM.



FRENCH WALKING COSTUMES.

Fig 1. Dress of ribbed olive green woollen, the bell skirt bordered with a wide band of prune velvet edged on each side with fur. The seams of the tablier are concealed by the stole pleats that begin at the shoulder and are drawn in at the waist and then fall to the edge of the skirt over the velvet band. The bodice consists of a single front fastened under the left bretelle, one side piece and a seamless back. Yoke and epaulet combined of prune velvet fastened in front; velvet collar edged with fur. Gigot sleeves. Olive green felt hat trimmed with prune velvet and black feathers. Quantity of woollen required, 8 yards.

Fig. 2. Dress of dull blue cloth, the bell skirt open on each side to show a narrow black velvet panel. Box-pleated blouse bodice fastened under the left arm, and cut with a side piece in front only, the back and front are seamless. Black velvet yoke cut in crenelated tabs turned under to form loops. Velvet collar bordered with feather trimming. Sleeve with large draped puff. Blue felt hat trimmed with *cuir* ribbon and black feathers. Quantity of cloth required, 8 yards.

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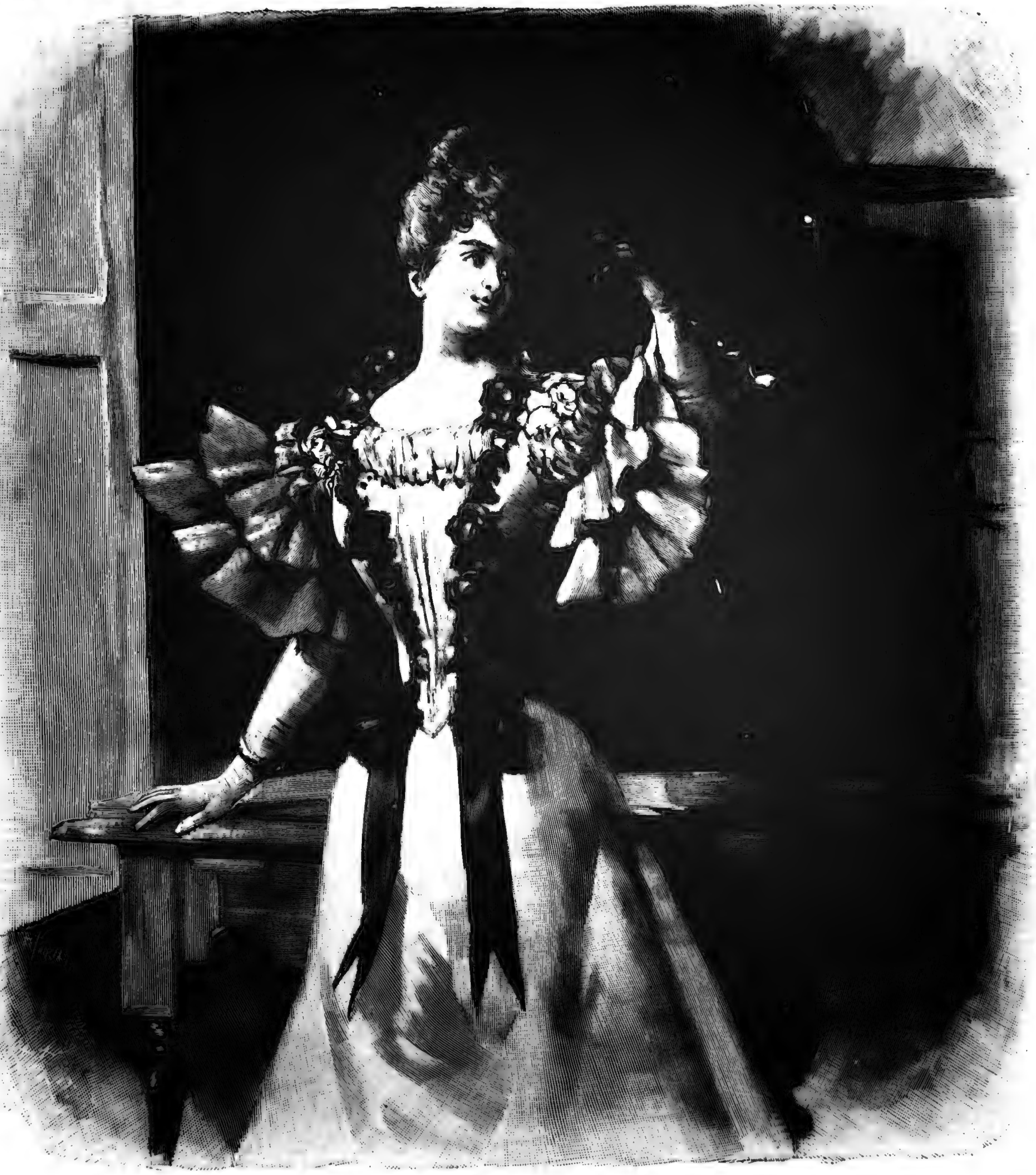
PARISH STUDIES IN THE NORTH COUNTRY.

By a Clergyman's Wife.

My first studies are taken from things I have seen, and people I have known in the north of England, whose ways and speech are odd, but whose hearts most kind. The working classes are employed either in coal mines or cotton mills. Have you ever slept in a north-country town, and been aroused in the morning by the clatter, clatter of the wooden shoes, and the merry clatter of their owners, on their way to work?

It is a very long and uninteresting duet. These factories are well worth a visit. The workers cannot speak to each other on account of the noise of the looms, but have a language of signs which they understand, and you feel as you pass from room to room that they are probably enjoying many a joke at your expense. The girls are mostly pretty, dressed becomingly in low-necked, short-sleeved dresses, beads round their necks, a shawl over their heads, and their pretty little feet neatly shod in the clog or wooden shoe that is such a disturbing element in the early morning to less industrious people.

Their beauty is, like themselves, "delicate," the steam from the machinery mingled with the inevitable cotton dust getting into their lungs, often causing consumption. One young girl I knew said, "Ah! I am fading like a flower," and truly she was. The men use their clogs as weapons offensive and defensive, often giving their wives "kicking" proofs of their affection. They are, as a rule kinder to their dogs than to their wives, and will sometimes sell the latter for a quart of beer to another man, all the parties concerned being too ignorant to know the transaction is both wicked and unlawful. "Wives," one man was known to say, "be like pilchards; when they be good they be only middling, and when they be bad they be bad, sure enough."



Evening Toilette.

Dress of cream faille; the bodice open over a plastron of cream silk muslin with a bouillonné across the chest and ending in a slight point. Sleeve composed of two frills and a bouillonné of pink silk muslin headed by a flat epaulet of écru embroidery. Bretelles of damask roses ending on either side of the point under bows and ends of pink satin ribbon. Quantity of faille required, 12 yards.

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They earn a lot of money, and live on the best of everything. A friend of mine (the mother of a neighbouring rector) told me that on one occasion when she went to purchase some fowls for dinner, and the shopman asked her a very high price for a pair, she said to him, "I could not give that, whoever do you think would?" The salesman (pointing to a rough man just passing) replied, "Such as they." Some years back they were earning so much money that they did not seem to know what to do with it, not having the good sense to put it by for a "rainy day." They spent it instead on things as useless as they were unnecessary.

Of course nearly all had their pianos, but one man passing a gas-fitting establishment saw something on sale that he considered more useful even than a piano—an elegant glass chandelier.

He was fond of *his* wife, and wished to prove his love by the gift of a handsome present, so thinking the beautiful sparkling thing very suitable, he walked into the shop, saying to the shopman:—

"Aye, maister, boot thaat be noice; my Betsy 'ood be proud o' thaat. Whaat's ta price o' it, maister?"

"Twelve pounds," replied the shopman.

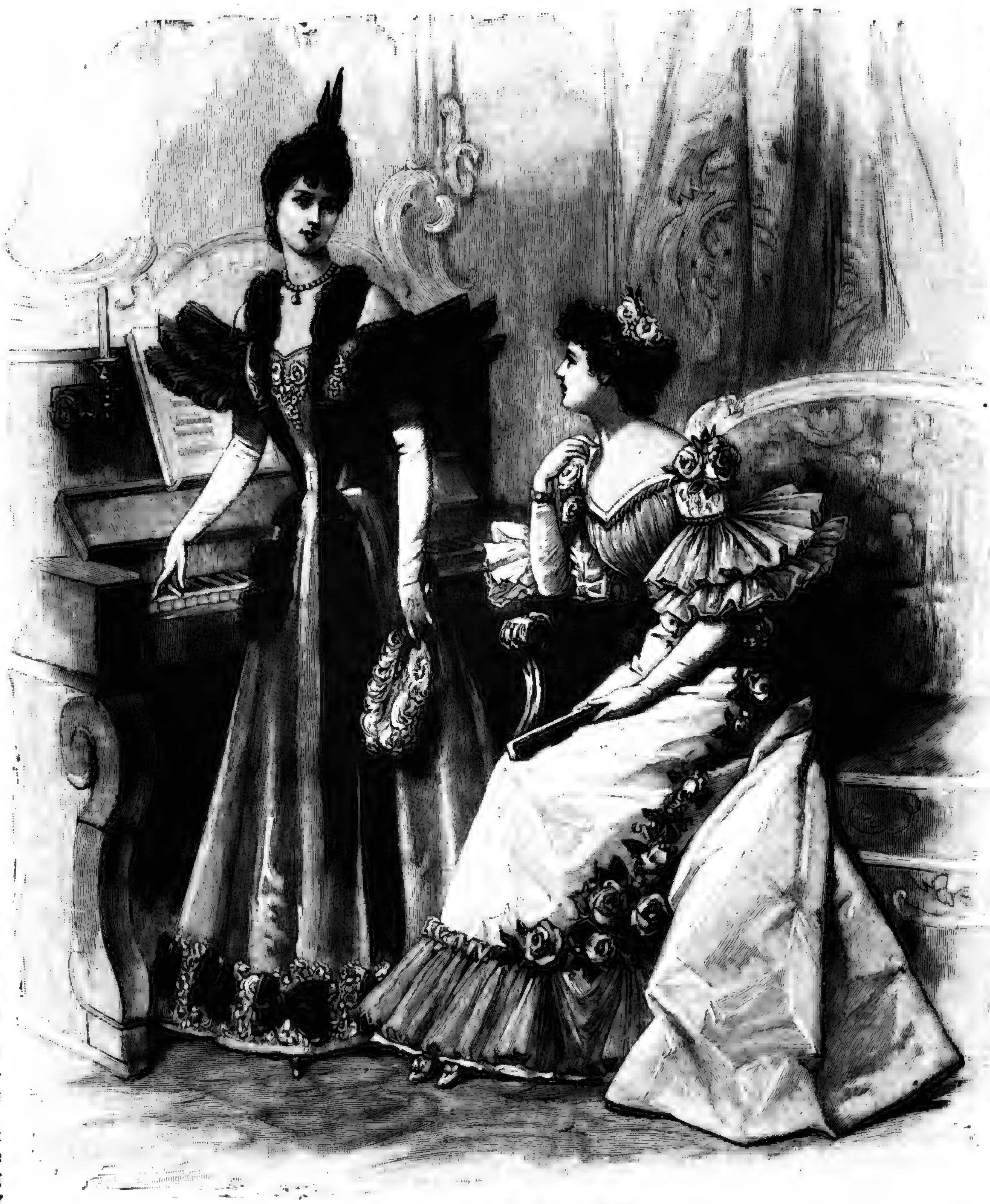
"I'll taak it," said the man, paying the money down.

"Have you any gas?" said the shopman.

"Naa, maun; niver moind ta gaas. Ma Betsy will be reet proud o' it; reet proud o' it, she will."

So he purchased it, returning a few days later to inform the shopman of "Betsy's" delight.

"But what did you do with it, as you have no gas?" said the shopman.



PARISIAN EVENING TOILETTES.

Fig. 1. Dress of black satin shot with red and blue, the bell skirt trimmed with a wide band of white bead embroidery with bows of black satin ribbon at intervals. Short-waisted bodice, the front and back ornamented with white bead embroidery, the fastening on the left side. Long upright loops on either side meeting the long feathers that form the front of the epaulet laid on ribbon which is carried over the shoulders. On the right side in front a loop of ribbon and two feathers falling on the skirt, on the left side a loop and long sash-ends of ribbon. Sleeves formed of three ruches of black silk muslin. Quantity of satin required, 12 yards.

Fig. 2. White satin dress; the skirt bordered in front with a deep pleating of light green silk muslin mounted with a heading. Down the left side a long spray of shaded roses with their foliage. Full bodice of silk muslin over satin fastened under the left arm, a double bias of green satin and white ribbon round the top. Short tight sleeve of lace with a double ruched frill of silk muslin. Roses on the shoulders and in the hair. Quantity of satin required, 12 yards.

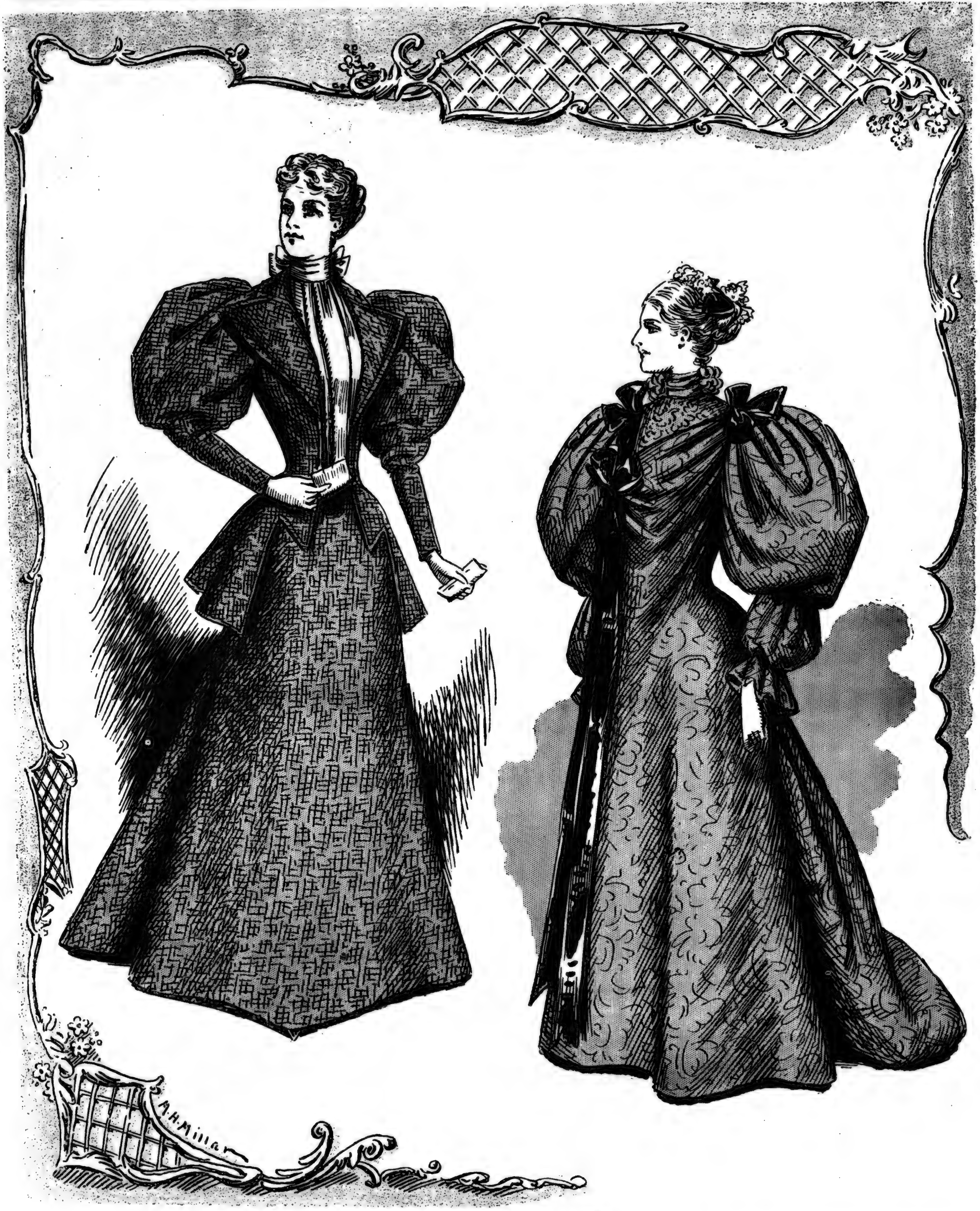
For Prices of Paper Models and Flat Patterns see Page 28.

"Whaa, maun," said he, "me and my Betsy we hung it in ta winder. An it looked sa noice, folks heard aboot it, and coomed moiles to see it. Ma Betsy and me are both sa proud of it sure."

The girls dress most extravagantly on Sundays and holidays. Silks, satins, feathers, flowers, boots, and gloves of the finest quality. Ladies are not in it. In fact, both in the north and south of England experience has taught me that there are "a great many ladies, but very few women."

The elderly women smoke long clay pipes, keeping one always red-hot to light the others with. As you pass down the street in the summer evenings, it seems so odd to see these old things sitting on their door-steps, smoking and considering their ways. In the winter, when you visit them, after their work is done, some of them can't begin to talk to you till they have lit their pipe and made you and themselves very comfortable by their big fires. Coal being so cheap, large fires are kept all the year round, and in fact they seldom let them out. Laudanum is their favourite beverage, and it is wonderful how much they can take without harming themselves. Little children often get an overdose, the old women who mind them (while their mothers "go to mill") frequently "putting them to sleep," as they call it, in this way.

Doing a thing well is called "gradely." When the doctor wishes a specially good poultice made, he says, "make it 'gradely.'" Up a "ginnell" is up a passage, he or she lives "oop ta ginnell." An apron is called a "bishop," and you often hear of a "bishop" being put in a wash-tub.



COSTUMES FOR MARRIED LADIES.

Fig. 1. Costume of fancy tweed. Plain skirt; jacket bodice with open fronts and deep basque stitched round the edge; the fronts cut in points; turned-down collar and revers. Gigot sleeve. Vest and collar of silk in a contrasting colour. Quantity of tweed required, 6½ yards.

Fig. 2. Tea-gown of violet broché; the left front draped across the bust over a yoke of embroidered silk; violet velvet bow on the left shoulder, and brace and bows on the right side, with long ends hiding the fastening. Sleeves with puffs and a flounce. Collar of draped silk. Lace cap. Quantity of broché required, 16 yards.

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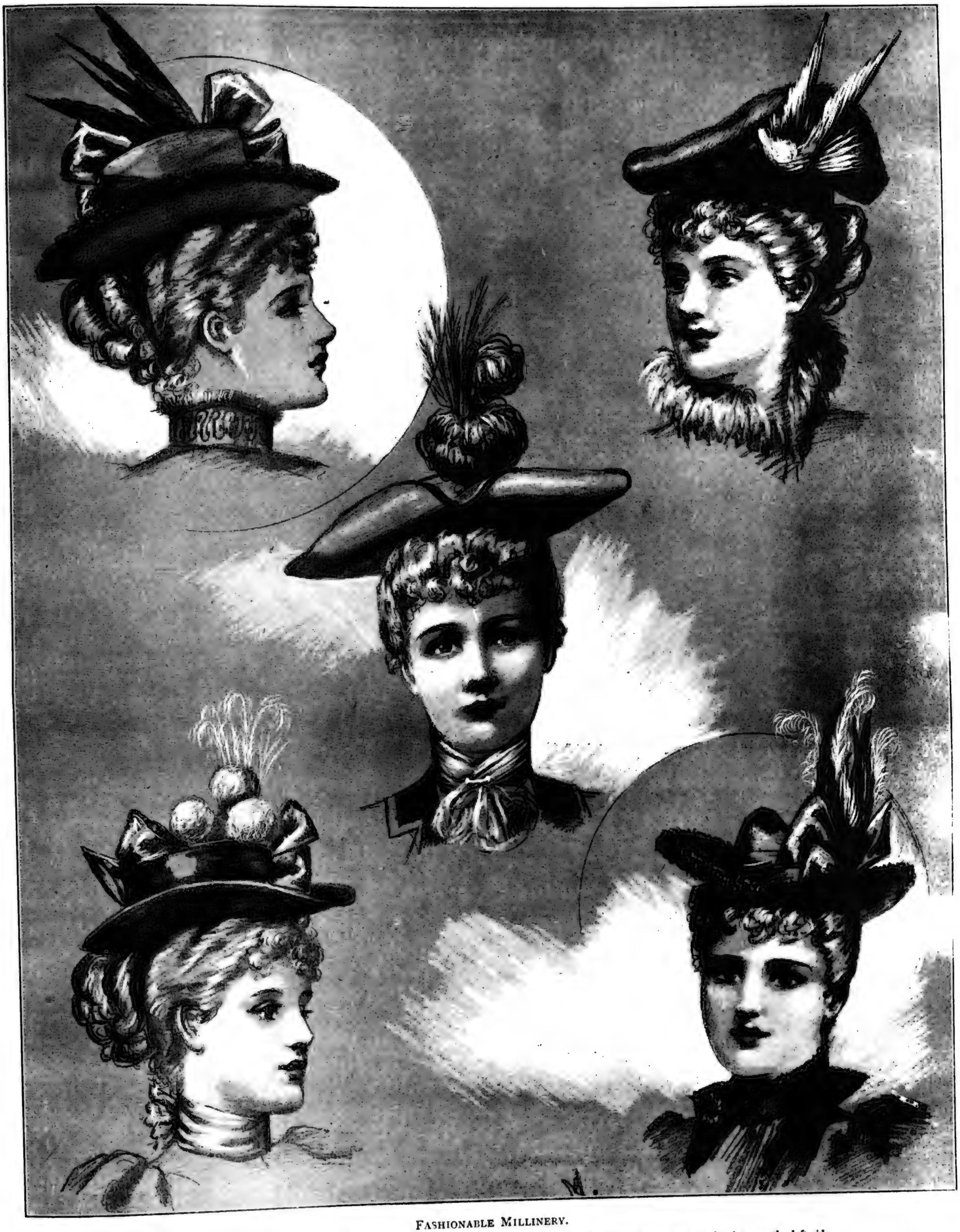


FASHIONABLE MILLINERY.

Fig. 1. Fawn felt hat, the brim turned up in boat shape and bordered with astrakhan. Bows of magenta velvet and black wings on the left side.
Fig. 2. Tam-o'-Shanter hat in red cloth with a white bird on the left side.
Fig. 3. Suède felt hat with wide bent brim and feather and aigrette in front.
Fig. 4. Black velvet boat-shaped hat trimmed with black satin ribbon and pink feather pompons and aigrette.
Fig. 5. Black felt hat bordered with astrakhan and trimmed with green velvet bows, black wings and bird of Paradise plume.

Underclothing and How to Make It

THERE are already some unmistakeable indications that the shape of the tops of chemises will be altered to suit the new style of evening bodices, that leaves the rounded part of the shoulder bare. The chemises are cut in a low rounded line, and droop at the shoulder, a flounce of lace or embroidery forming a berthe all round. Some fanciful Empire shapes are also made, cut very low in front, and fastened up on the shoulders with ribbon bows.

A simple style, suitable for ordinary wear and useful materials, is illustrated at fig. 1. The chemise and drawers to match are made of white cambric, the open embroidery being worked on the garments, instead of on strips of cambric. The front of the chemise is drawn up at the waist with gathers, the fulness branching off into fluted pleats that are kept in place by the coloured ribbon that is run through buttonholes worked for the purpose. The sleeves are joined at the shoulder by the ribbon which is run through the back, where there is less fulness than in front. The drawers are trimmed below the embroidered edge with a lace-edged cambric flounce and bows of ribbon.

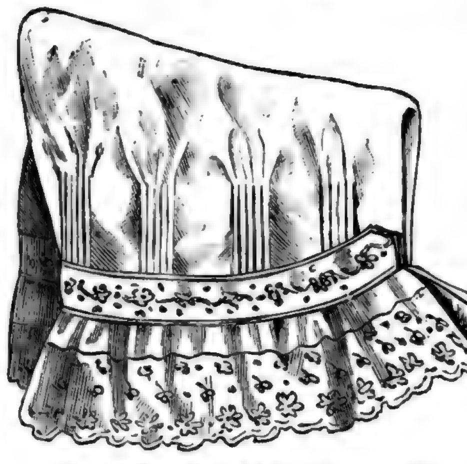


FIG. 2. CAMBRIC DRAWERS.

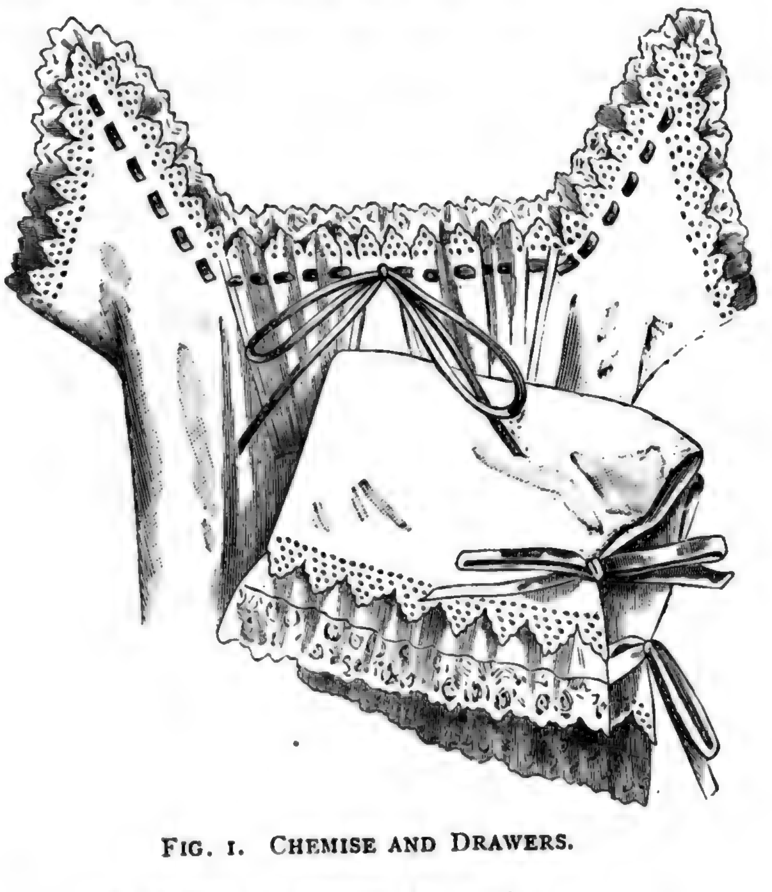


FIG. 1. CHEMISE AND DRAWERS.

The drawers, fig. 2, are made of very fine cambric, and the fulness is disposed of in short groups of narrow tucks, keeping the lower part flat where it joins the embroidered band. Below the band is a frill of cambric edged with Valenciennes lace.

The Empire shape, but with the waist-line almost in the natural position, is still much liked for nightdresses, and it is in fact an eminently comfortable and convenient shape, as it keeps nicely in place and is more shapely than the ordinary long formless garment.

The model fig. 3 is made of plain cambric and the same material embroidered with spots in satin-stitch; the spots may be worked with white or coloured cotton. The upper part of the front, over the bust, is embroidered in wide stripes, the whole of the skirt and the back are of plain cambric. The fronts form a kind of blouse gathered at the shoulder and waist, where a flat flounce of the emboidery forms a band headed by a narrow insertion. A similar frill forms the collar turned down over a ribbon band; a double frill decorates the front, and the wide loose sleeves are finished off with a deep embroidered frill. There are ribbon bows with long loops and ends at the neck and waist.

The first chemise in the group of underclothing, fig. 4, is of coloured surah, either red or black, with an application of cream lace round the neck and armholes, and ribbon bows in front and joining the chemise at the shoulders. The second chemise and the drawers are made to match of cambric, with trimming of embroidered edging through which ribbon is run, and very narrow trou-trou insertion; this insertion heads the embroidery round the revers and armholes, several rows of it trim the legs of the drawers, and the curved seam is ornamented in the same way.

We give this month, at the request of several of our readers, the cut-out paper pattern of ladies' knickerbockers, to be made of serge or other woollen material lined with flannelette, and intended to be worn in place of a petticoat. The garment is cut in tailor style and is quite the best shape for the purpose.

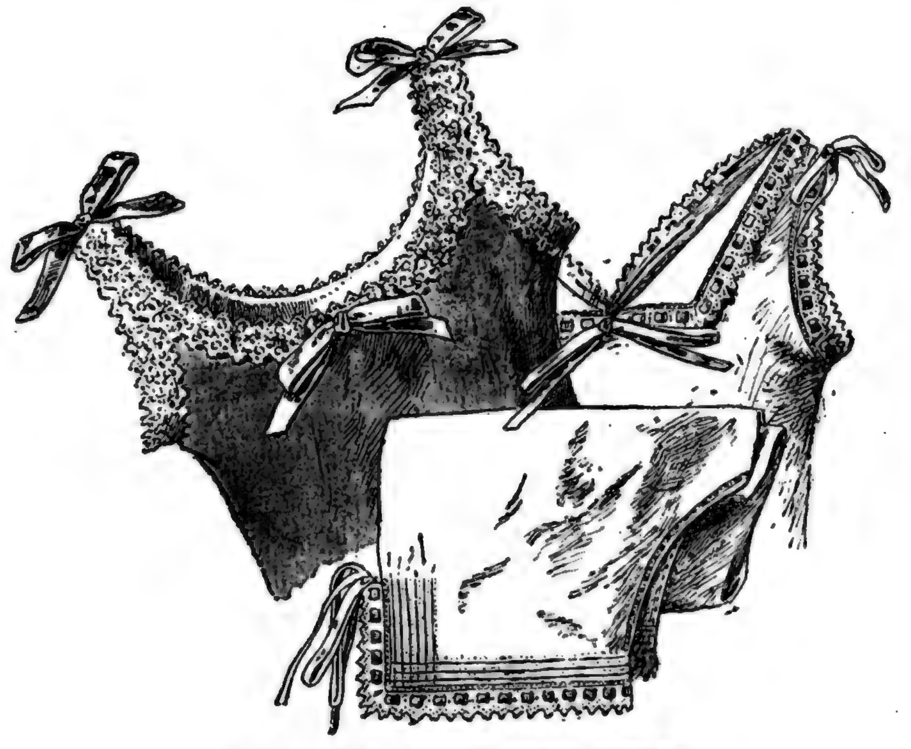


FIG. 4. GROUP OF UNDERCLOTHING.

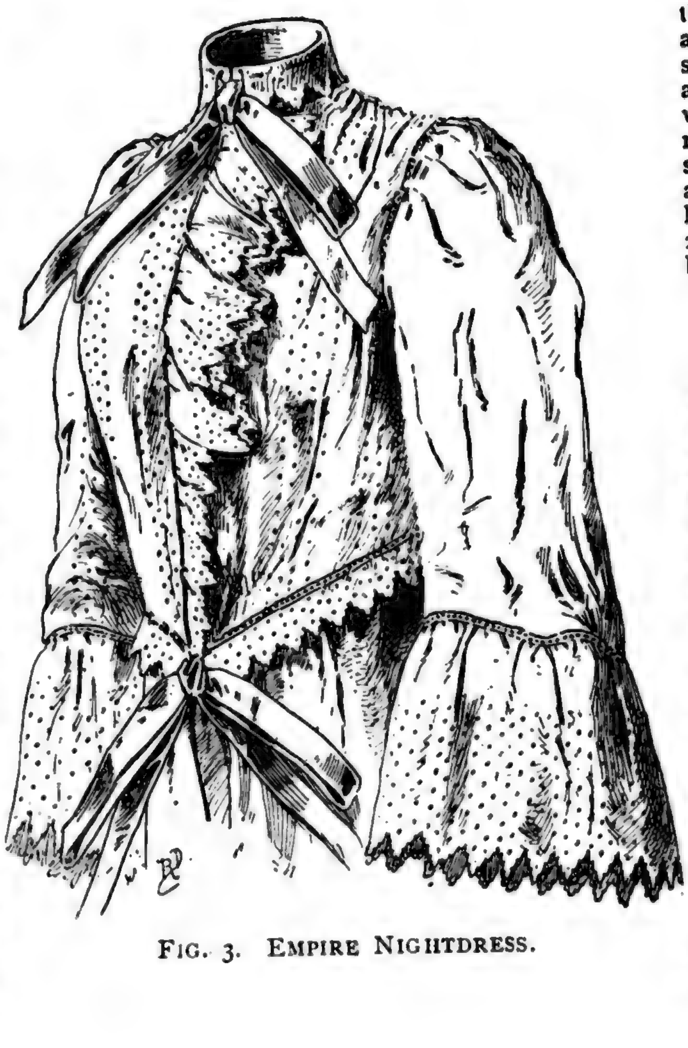


FIG. 3. EMPIRE NIGHTDRESS.

Women's Convalescent Association.

AMONG the many estimable associations undertaken by women for the benefit of their poorer sisters, none is more worthy of support than the Women's Convalescent Association, which, as its name implies, has been formed to provide country homes for girls and women recovering from illness or suffering from overwork. The first home, established at Great Wakering, Essex, has received 250 poor females, and now a second home has just been opened at Southend-on-Sea. The new home—St. Olave's, Southend—is a large well-arranged house, situated at the west of the town, right on the cliff, with a garden and meadow in the rear reaching to the sea. The sanitary arrangements are excellent. Poor women and girls recovering from illness, or worn out with work, are eligible candidates. Funds are urgently required in order to admit as many patients as possible during the next four months, and subscriptions and donations will be gratefully received and acknowledged by the organizing secretary, Euphemia Tait, 29, Memorial Hall, Farringdon Street, E.C. Gifts of books and furniture are also acceptable.

A Novel Quilt.

A very novel feature of a bazaar recently held in Melbourne was a huge quilt, 7ft. by 6ft., supplemented by a border 15in. wide. This article was composed of 940 small squares of white drill, each having a name, monogram, initials, or device, worked in pink or blue thread. Each person wishing to be represented in the quilt paid a shilling, and by this means £47 were realized for the charity for which the bazaar was held. All was done in six weeks by ladies working in various parts of Australia, Tasmania, and New Zealand. The central square had an earl's coronet, and around it were squares bearing the names of the Governor, the Countess of Hopetoun, and their two sons, Lord Hope and the Hon. Charles Melbourne Hope. Then came the squares dedicated to the professors, doctors, and leading men and women in the colonies. The pieces were grouped with due regard to the nature of the contents of the squares, and were outlined with fine feather-stitching, the border being set in with a double row. This idea is original and might be advantageously carried out to raise money for charitable undertakings, could the subscribers know the ultimate destination of the monster quilt bearing their monograms.

Lessons • in • Millinery, • No. 22

By the time my readers see this, Spring will be nearer and the days lengthening, and though the weather gives no promise of being at all warmer at present, there are often bursts of spring brightness during the latter part of February which seem a sort of foretaste of what is to follow in April or May, but which are seldom to be trusted. When these intervals do occur we long for something new and a little lighter than the headgear we have worn during the fogs and cold. I am therefore giving you at Fig. 1. a black velvet and silk hat which, without being *too* light and airy for the month of February, is still sufficiently springlike to match the warmth, if it should come.

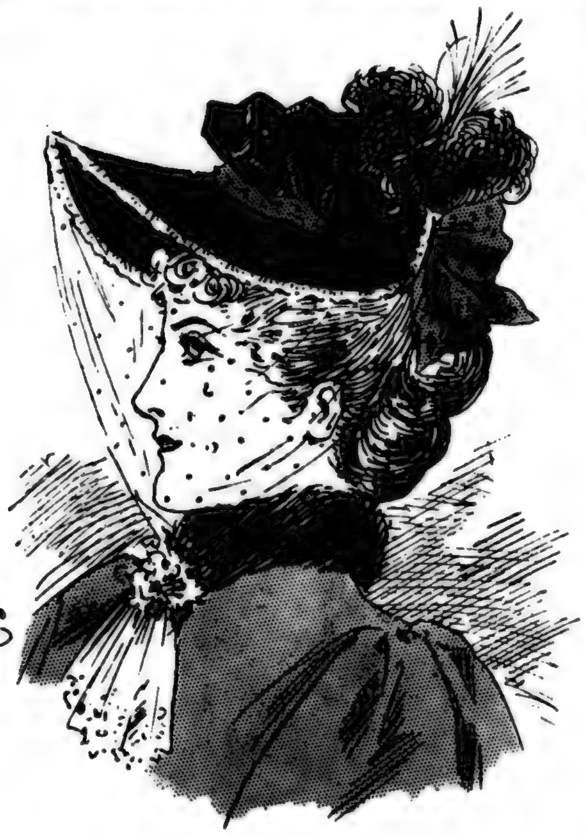


FIG. 1. VELVET BONNET.

It is quite a new shape, and one that is likely to prove most popular during the coming season. It is already being copied in straw and in a new make of chip by French houses, as they think it likely to take. In the model given it is in black velvet, cut according to the diagram, but has a bleached rice straw edging. The brim being made in spartrie to the diagram, and the two pieces of velvet cut to the exact shape of the spartrie, allowing half-inch turnings, the velvet is placed on the top side and turned in, and the straw is then sewn to the edge of the velvet all round; the lining of velvet is then turned in and slip-stitched on to the straw, so that the straw edging looks as if it came out between the two folds of the velvet. This shape has no stiff crown, but two bands of common black chip are sewn on to the inside of the brim, forming a head band, and on and over this a folded soft crown of black and white spotted silk is arranged. A band of white velvet goes round this silk crown, which should be lined with stiff leno, and an enormous bow of white velvet goes across the back of the hat, which turns up from the head. An aigrette plume of black feather tips and a white osprey are placed on the left side of the back, and a bunch of white and mauve violets fall beneath the bow.

This can be copied in any colour, but to my thinking looks best in black and white, as I do not care for coloured straws, either for hats or edgings, whilst the chief beauty of this hat is the artistic blending of the dark and light colouring. I always consider a very dark colour, or black, combined with a sharp contrast of white, is more becoming to the complexion of most women than any blendings of neutral tints, charming as these may be as a scheme of colour. Of course there are a few fortunate women who need not consider such details and can clothe themselves harmoniously in delicate gradations of colour with impunity, but writing as I do for the majority, I like to point out what will prove most successful as a part of yourselves, not as a beautiful creation which makes the wearer less beautiful by contrast.

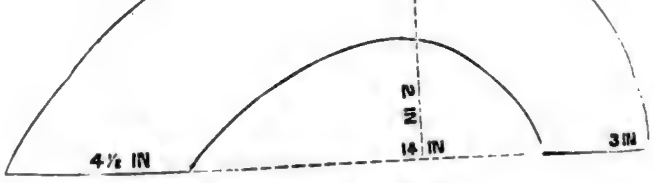


DIAGRAM OF FIG. 1.

In Fig. 2. I am giving you a pretty and seasonable fur toque, with its fashionable anomaly in the shape of a bunch of pale pink roses and white lace loops. The band of this should be made in spartrie, according to the measurements given in the diagram, and wired on each side, while the crown under the fur needs only a stiffish piece of muslin as a support. The crown should be made of some short close fur, such as otter or seal. This should be cut to shape and slightly fulled in all round, a little more in front than at the sides perhaps, but not much. The trimming must depend somewhat on the fur employed; if beaver or otter, nothing is prettier than a fold of wide blue satin ribbon of a very lovely shade known as "blue antique," black wings and the pale pink roses; but with a sealskin crown, a pretty variety may be made with a pale lemon-coloured satin fold and bows and natural coloured wings with clusters of rather pale velvet instead of the roses. Either the blue or the lemon colour are pretty and becoming to the face, with the dark fur and wings above.

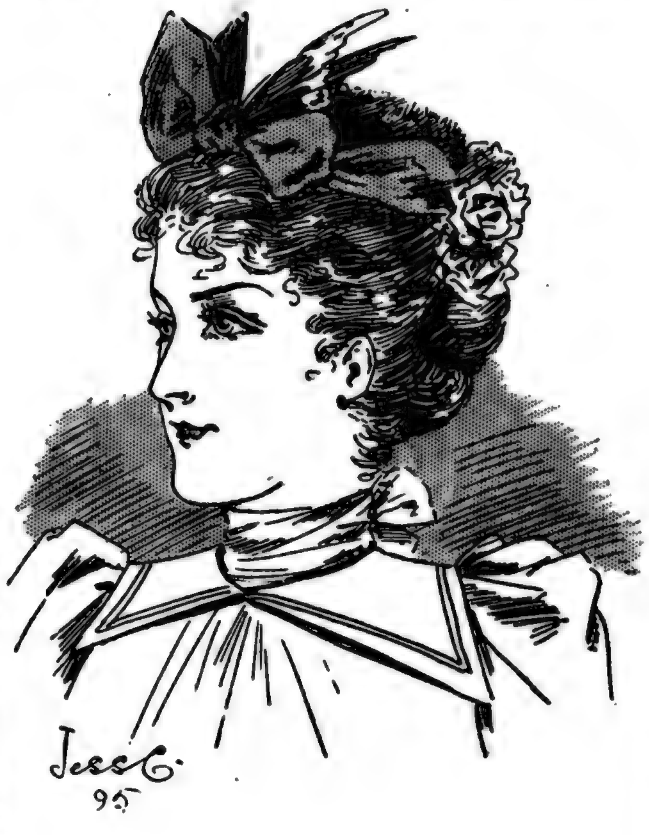


FIG. 2. NEW TOQUE.

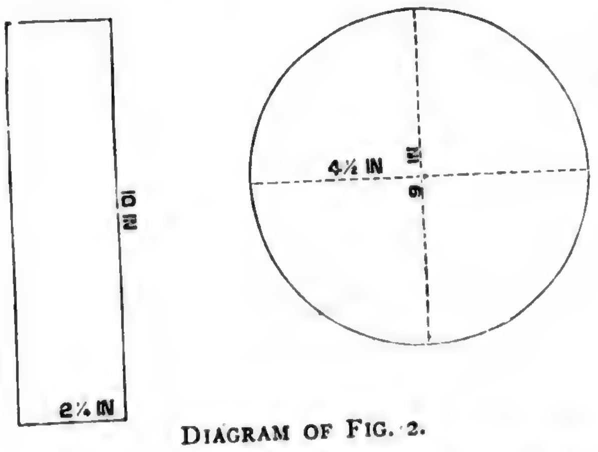


DIAGRAM OF FIG. 2.

Sketch Fig. 3. gives you some idea of the new "Sœur de Charité" bonnet, which from its softness and lightness has become an immense favourite already; the front view, however, which my artist has drawn for you, hardly shows the prettiest part, but will give you more idea of the shape than a side view could have done. This is not made in spartrie, but in a fairly stiff muslin, and a *ribbon* wire is sewn on to the edge; if, however, this is not found sufficiently stiff, and you like a harder headgear, then make a band of spartrie an inch wide, the exact size of your head, allowing it to come rather low on the ears, as this bonnet is specially intended to be worn with the new style of hairdressing which brings the hair down to cover the ears. Cover this band with black velvet. You then cut the pattern exactly by the diagram, in muslin, velvet and satin. The velvet should be a dark green and the satin in a pale old rose pink. When these three materials are neatly joined, which should be done by slip-stitching the velvet over the satin, with the wire and muslin between, turn back the revers of the satin at the dots and slightly pleat up the sides behind the ears, which will draw back the flaps of the bonnet. Make a good sized bow of the pink satin, the same as the strings and lining, and put a pretty aigrette standing up in the centre. The back needs no trimming, but should fit round the head above the chignon, which should be dressed low in the head.

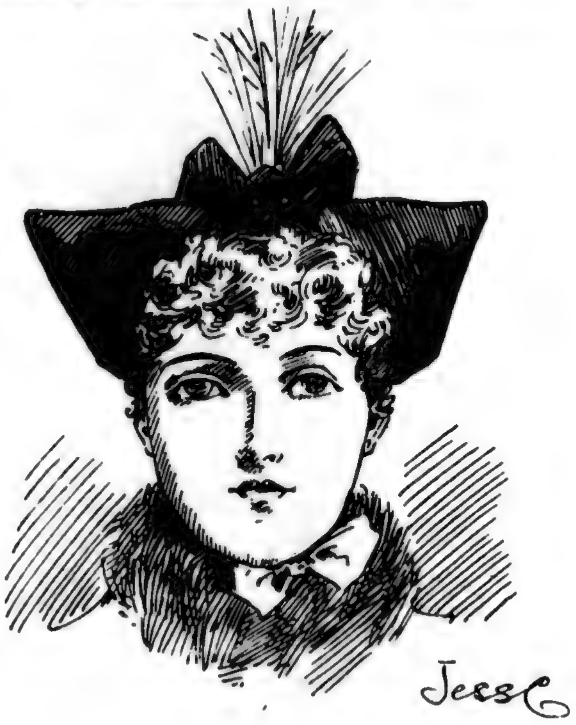


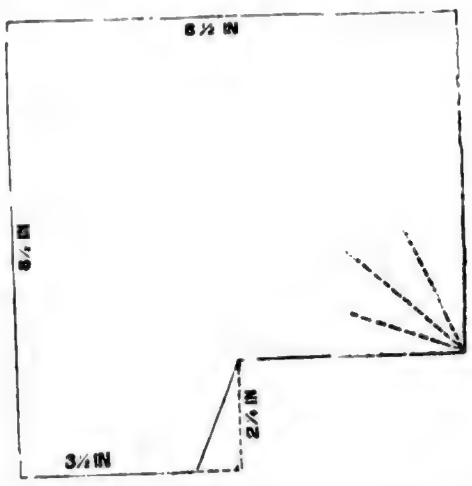
FIG. 3. SŒUR DE CHARITÉ BONNET.

Materials for Fig. 1.—1 yard black silk velvet, 1 yard of white straw edging, ½ yard of fancy silk for crown, ½ yard of white piece velvet, white aigrette and plume of black feather tips, bunch of violets.

Materials for Fig. 2.—¼ yard of fur, 1½ yards satin ribbon 3½ inches wide, 2 black wings, 6 pale pink roses.

Materials for Fig. 3.—¾ yard dark velvet, ¾ yard pale pink satin, 3½ yards pale pink satin ribbon, bird of Paradise aigrette.

E. W.



Practical lessons in millinery can be had by application to the Editress of MYRA'S JOURNAL, and any questions on the subject answered. These must in all cases be clearly written and numbered in order.

Myra's • Hints • to • Correspondents

THE tentative fashions of the winter, immensely wide skirts and long sloping shoulder seams, are daily becoming more pronounced, and with the spring they will be no more in the budding stage of their growth, but will have developed into full blown modes, no longer to be ignored by those who wish to be, if not in the full stream of fashion, at least in one of its side currents. I do not by any means advise my readers to at once abandon short shoulder seams and somewhat raised puffs to their sleeves, but in making and altering dresses it will be as well to bear the coming changes in mind; they have been indicated in many of our illustrations for the last few months, and though not yet generally accepted in England, the best dressmakers are adopting the new lines of figure and skirt, and the fashions will gradually become more popular.

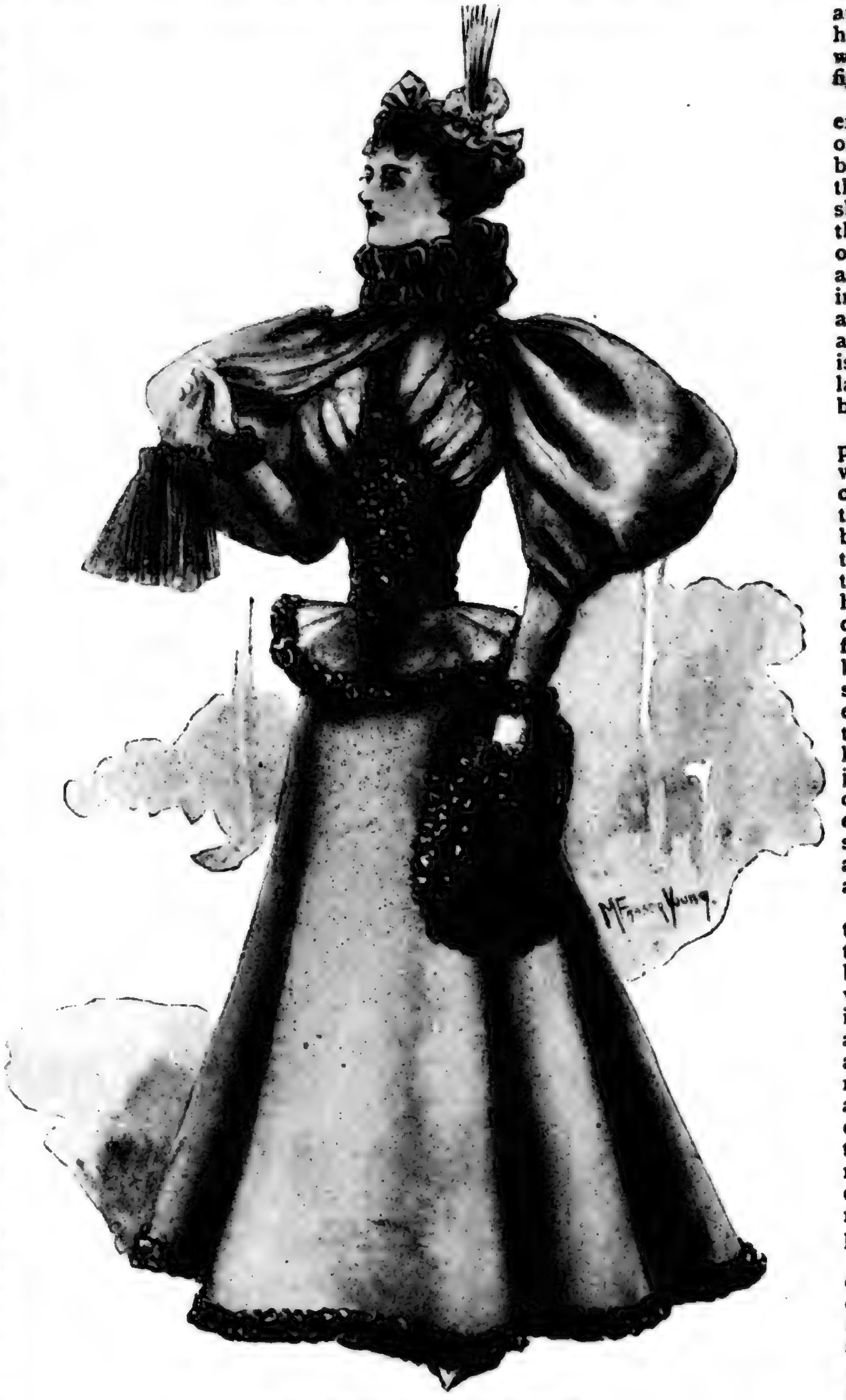
The addition of pleats used as ornaments on the skirts, sometimes of the dress material, but very often in a second fabric, is new and effective on figures that need devices for giving more length. A cloth skirt cut in the new godet or bell shape has one of these box-pleats on either side of the front, narrow at the waist but spreading out gradually to a width of eight or nine inches at the foot. If there is any trimming round the skirt it passes under these pleats, or simply ends under the pleat on each side. Another way is to stripe the skirt with velvet pleats, or else to make two openings in it on one side, and to form a pleat of the material thus detached from the skirt over a petticoat in another colour and material, that shows like a narrow band on either side of the pleat. This, for an early spring costume, is exceedingly effective in fawn cloth, with the petticoat or panels in white silk trimmed at the edge with black passementerie and with white buttons at the top of the openings, just below the waist. A brown velvet bodice and sleeves may be worn with this, the bodice in the shape of a short open jacket showing a vest of cloth, and this again open in a small V point over a white silk plastron strapped across with passementerie. Epaulets of white cloth and black passementerie give a finish to the sleeves.

Pleats of dahlia velvet on a skirt of corn-coloured broché look extremely well, especially when three of the pleats are placed on one side, striping the skirt from waist to hem; but the fashion is adaptable in many ways and with endless variations of colour and material.

Similar lengthening effects are carried out in other ways, always with the intention of counteracting and correcting the bell-like width of the skirt; long lines of ribbon or velvet from waist to hem are very popular, and ends of lace, pleated gauze or silk, falling from the shoulder, the elbow, or the chest, are all employed for the same purpose, for no sooner does fashion overstep the bounds of discretion in one direction than some corrective to tone down that particular exaggeration is immediately introduced. Lace ends are generally secured by a rosette, a flower, or a jewelled ornament, but naturally floating draperies of this kind are reserved for indoor and evening dresses.

The bodice differing from the skirt (not the primitive blouse, but a well-fitted and elaborately made corsage) is popular with gowns of all kinds, but in the best designed models there is similarity of colour, if not of fabric. Thus, supposing the skirt to be made of black and pink, green, wallflower or mauve broché, the bodice will be of satin in the ground colour of the broché and trimmed with bead embroidery harmonizing with the tints in the broché design, or else covered with black lace studded with cabochons. Some very smart evening gowns in brocade are accompanied by bodices of plain silk or satin on which a pattern resembling that of the brocade is worked by hand with beads and silk, or with fine coloured silk braid. The fashion is not an economical one unless the embroidery be worked at home; still, with modifications, such as working the front part only for instance, these embroidered bodices are worth bearing in mind; they are very novel and stylish, they do not take long to work, and they are not expensive. Here is also another suggestion which young ladies who are clever at bead embroidery may like, and that is to make a pointed plastron and epaulets, connected across the back by a flat berthe, so that the whole thing can be passed over the head and secured to the bodice with pins or a stitch or two. This garniture may be of silk or satin, but it looks best in heavy guipure lace; a rich design is worked over it in beads, pearls, gold or silver thread, or else in jet and gold; if the ground is lace the pattern of the lace is followed, which of course is very simple, and the effect is rich and uncommon. The design in heavy laces may also be outlined with coloured beads, steel, gold or silver thread, or even with very fine braid or coloured silk cord.

Opera cloaks are remarkably handsome this season, and a great deal of broché silk is used for them. Black broché, with coloured flowers, is the favourite material, but all kinds of brocades and damask silks, in any colour, may be utilized. In shape the cloaks are long, covering the figure entirely, and they are generally finished off with a velvet shoulder cape and collar, these again being trimmed with fur or lace, or with both.


M Fraser Young.

COSTUME WITH FUR CORSELET.

Skirt of plain cloth edged with astrakhan. Draped bodice and sleeves of silk with corselet and small figaro of astrakhan; the basque of cloth bordered with fur. Ruffle of chiffon with long lace-bordered ends. Quantity of cloth required, 3½ yards.

For Prices of Paper Models and Flat Patterns see Page 28.

A very handsome model is a long pelisse in rich Lyons brocade mounted with pleats back and front on a rounded yoke of plain silk to match. From the edge of the yoke falls a deep berthe of velvet, partly covered by lace in deep vandyke points sewn on with the berthe; to finish the yoke bands of bead trimming start from the neck, and after striping the yoke fall over the top of the berthe. A high fluted collar of velvet lined with silk completes this handsome and comfortable wrap. These long cloaks are usually made with openings for the hands to pass through, leaving them free, while the mantle falls closely round the figure.

Plush and velvet are used, but to a less extent than brocade, and the linings are of fur, or else of quilted silk or satin for brocade cloaks, or of brocade if the mantle material is plain plush or velvet. The shoulder capes vary in form, and now and then capes bordered with fur are piled up one over the other. Embroidery, bead and silk passementeries, silk braiding intermixed with cabochons, embroidered and plain laces, and many kinds of fur are used to ornament them. Swansdown is much employed for trimming young ladies' opera cloaks made of light coloured broché and lined with quilted silk or fur.

Bodices and blouses in bright coloured plain and fancy silks are still worn with woollen skirts in an entirely different colour accompanied by a jacket matching the skirt. The large sleeves of the blouse are often a difficulty, for even if they go in easily they are so crushed that their glory is departed the first time they have been worn under the jacket. Some of the difficulty may be got over in the following way: supposing the sleeve to be made with a large puff; instead of sewing down the puff to the lining an elastic is run through the lower part and this is brought down and held in the hand when the arm is thrust into the jacket sleeve. When the jacket is taken off the elastic is pushed back above the elbow, and the balloon puff resumes its shape and position. Of course if there is a stiff lining in the sleeve the elastic arrangement is useless.

Velvet and velveteen dresses are worn this winter on all occasions and at any time of the day; all the dark and many bright colours are appropriated for day wear, and lovely evening dresses are made in the lighter shades. Pale pink, blue, and green, mauve, yellow, magenta, are all good evening colours, and the dresses require little ornamentation beyond lace and ribbon. Fans of lace round the edge of the skirt with a satin ribbon rosette at the top of each, and a drapery of lace round the bodice with a fan pleating on each shoulder kept in place by a rosette, make a charming trimming on a dress of pale green velveteen.

The skirts of evening dresses only differ in length from those of daylight costumes, and being longer they are also as a rule wider; the ordinary width is about 5½ yards, and although the top is plain the edge falls in a series of fluted pleats; a different style of cutting is adopted with different materials, and the skirt may be in the ordinary round bell shape, or it may consist of a number of narrow gores which, when joined, have much the same effect.

The most fashionable *décolletage* is the low rounded shape that exposes the top of the shoulder, but this demands a well-formed bust and neck. Young girls, for instance, are as a rule too thin and angular about the shoulders to bear this kind of corsage.

I must once more remind my readers of the removal of our Paper Pattern Department from 204 to 95, Regent Street, to which latter address all orders for patterns should now be sent. We have no other agent or representative whatsoever, and it is only at 95, Regent Street that our readers can obtain the patterns specially cut for MYRA'S JOURNAL, and the new French models of skirts, and other patterns, which we are constantly receiving from Paris.

Myra's • Answers • to • Correspondents

GENERAL RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 4th of the month. Letters received after this date can only be answered in the following number.*

3. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

4. *In cases where immediate advice is necessary upon any particular Toilette or Dress, on Furniture and Furnishing, on Needlework, Household Management, Etiquette, Employment for Women, upon Health and Personal Attention, or other subjects,* MYRA *will reply to inquiries by post. In order to meet the expenses attending inquiries and correspondence, with letters requiring such answers by post, 12 postage stamps should be enclosed.*

All letters to be addressed to MYRA, *6, Fetter Lane, London, E.C.*

MYRA'S ANSWERS ON DRESS AND FASHION.

SPECIAL RULES FOR CORRESPONDENTS.

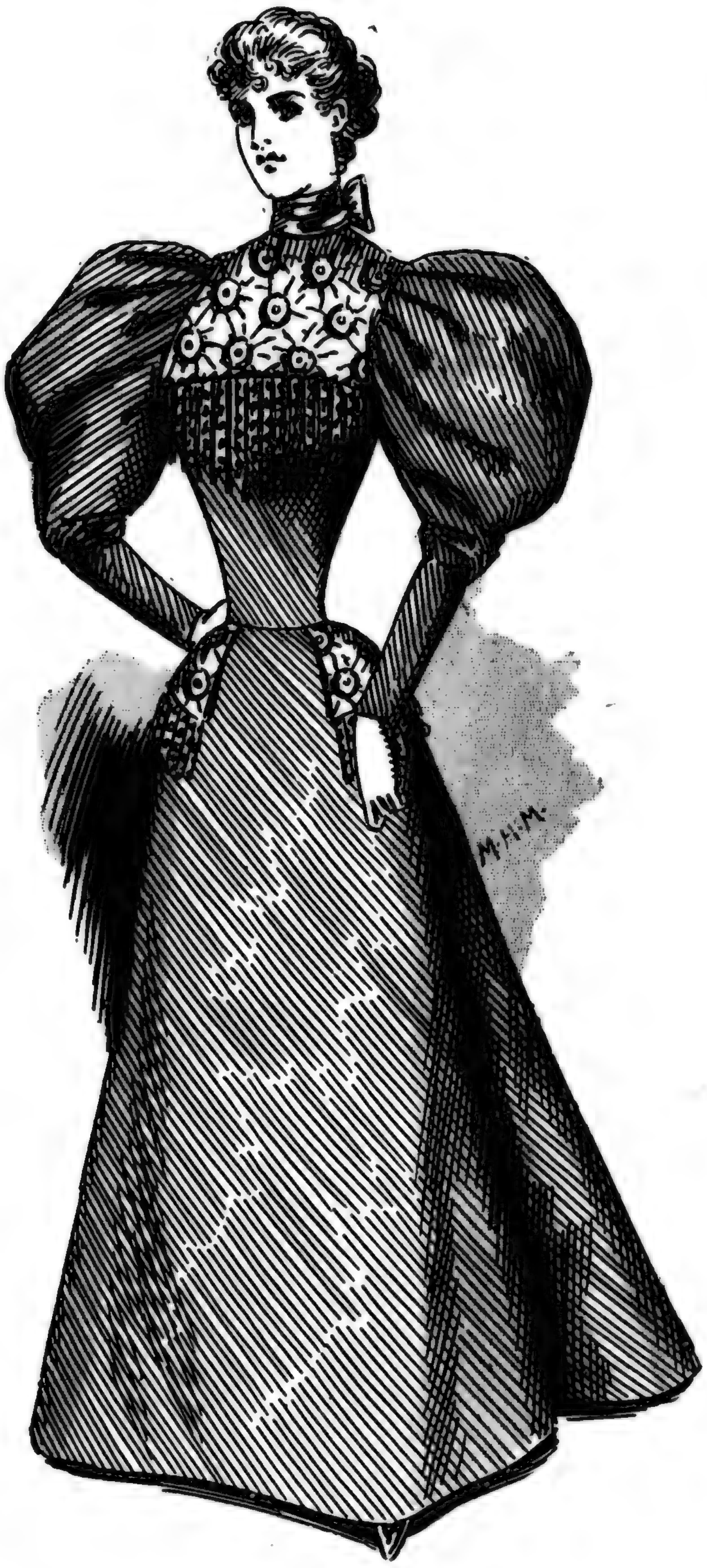
1. *Letters regarding the purchase, making-up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

2. *Photographs are useful and may be sent. These will be returned to the owners, but should always be accompanied by a stamped envelope.*

MORNING STAR.—1. The black Louis velveteen will make you a very nice dress, but you have not allowed enough material for a full skirt, bodice and sleeves. Make the plain bodice of velveteen with jet bretelles, as you suggest, and use the remainder of the material for the skirt. Make this with a rather narrow and square-looking front breadth, and on each side introduce a gored panel of coloured moire, either red, blue, dahlia, green or fawn, whichever colour you prefer. This panel must be sloped on each side up to a point at the waist, but the full width of the silk at the edge, so that it falls in a rich fold. For the back of the skirt see the Lesson in Dressmaking last month. Trim the openings all round with jet, arranged in a sharp point at the waist at the top of the panel, and make the sleeves of moire, to match the panels. 2. You will want five or six yards of moire for the dress. 3. About 5*s.* 6*d.* per yard will be a fair price for the silk. 4. About 4½ yards of jet trimming will be enough for the skirt, unless you are above the average height, in which case you must allow an extra half yard. 5. See under heading Answers on Household Management.

EMERALD.—Your silk and wool broché is beautiful, but more suitable for an opera cloak than for a dress, and I strongly advise you to use it for this purpose. A long circular cloak or pelisse mounted on a yoke of the same will be the best shape, and you can finish it off with a shoulder cape of velvet veiled with lace, of fur, of lace only, or with a cape and collar of the broché bordered with fur, to which you can add a lace flounce round the cape. There was a capital illustration of an opera-cloak in the January No., and there are some good suggestions in this issue amongst the models from Les Grands Magasins du Louvre.

BRIAR-BUSH.—There are so many pretty ways of making corselets and bodices differing from the skirt that you may at once say good-bye to your fears as to being able to wear out the old skirts. For the fawn woollen skirt I should suggest a corselet of blue velvet, cut like a plain, low bodice, with a full chemisette and collar of fawn silk. Keep the woollen puff of the sleeve and finish it off with a lower part of blue velvet. A little fur would be the best finish for the top of the corselet and sleeves, but a little passementerie would do if you have no fur trimming and do not care to buy. For the tweed skirt, which has a jacket only and for which you want a bodice, you will find a bodice and sleeves like the dress on page 32 in the January No., made of brown cloth or velveteen, exceedingly useful, and the fronts could be made out of the best parts of the sleeves of your old silk blouses. A short jacket of brown or mouse-coloured corderoy, tight-fitting and double-breasted, with revers turned back over a white shirt and collar, and big gigot sleeves, would also look well with this dress. A blouse of violet velveteen with wide box-pleat down the centre could be worn with either of your black skirts, you should wear out your old skirts at once, before the fashion of wide skirts makes them unwearable.



AN AFTERNOON DRESS.

Skirt of black faced cloth with pockets of turquoise blue velvet on the hips embroidered and fringed with jet. Low, seamless bodice, fastened on the left side with deep square yoke of blue velvet and jet. Cloth sleeves. Draped satin collar. Quantity of cloth required, 6 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

TWILIGHT.—A series of movable yokes would be most useful as a decoration for the plain bodice of the black silk dress. Keep the new jet-trimmed bodice for wearing by day, and reserve the old one for evening wear, smartened up with one of the yokes which you can either make for yourself or buy ready made. These yokes are made in round, square and pointed shapes, of coloured velvet and lace, of puffed chiffon, lace, net and embroidery, and they are trimmed with pleatings of chiffon, lace, ribbon, galon, jet, etc.; any trimmings you have by you may be utilized in this way. The sleeves may be trimmed to match the skirt to save the trouble of constant changing.

EDITH.—1. For the newest form of spring jacket see the illustration on page 32. These tight-fitting three-quarter length jackets are very fashionable. As to summer mantles, it is really too early to give you correct information. 2. The short lengths of silk will make pretty draped collars, and odds and ends of this kind. Keep the white piece for a square, puffed bib-shaped plastron or chemisette edged with lace and mounted on a coloured velvet collar, and if you want a bodice you can have a corselet of velvet to match. 3. You spend too large a proportion of your dress allowance on gloves; if you sent to the London Glove Company you would save at least a third of the money and be quite as well gantée.

ENTERPRISING.—1. Many thanks for your kind messages; you may reckon on my help at any time, and there seems to be no reason why your energy should be wasted, and your dresses badly made because you make them yourself. Send for any patterns you require to our Paper Pattern Depôt, 95, Regent Street, and write to me whenever you think my advice will be of service to you. 2. Yes, to begin with, I do see a way of turning the black lace skirt into a stylish ball dress. Make it up as a plain full skirt over black satin, with a full bodice of net matching as nearly as possible the ground of the lace over a plain satin bodice. Then down each side of the front of the skirt put bands of broad white satin ribbon, gathered or pleated at the waist and ending a little above the edge under big rosette bows of the ribbon. Make the short puffed sleeves of white satin merveilleux, and make them begin below the shoulder, as in the first dress on page 13, with bands of black feather trimming over the shoulder, beginning nearer to the arm than in the illustration, and beginning and ending front and back under white ribbon rosettes; white ribbon belt with rosettes on each side above the straps of ribbon. Put a drapery of net across the top of the bodice studded with your pearl ornaments. White gloves. 3. Large revers of white silk would look well on the brown dress and make it smarter for the occasion you mention.

DRESDEN CHINA.—1. The most stylish and fashionable skirt lining is silk in a colour contrasting with the dress material. The mode is only adopted with good dresses; either pale pink or pale mauve silk could be used as a lining to your green broché.

2. During the remainder of the winter and the spring the skirts of walking dresses will be made wide at the edge and just touching the ground. 3. The long stole pleat, illustrated in the first dress on page 11, is one of the coming fashions and is carried out in many ways. If you want a contrast you can make the pleats of velvet or other material, and cover the upper part to below the bust with guipure or embroidery.

LADY B.—Feathers and feather trimmings are very much used for ornamenting ball dresses; for your broché dress you could have a low square cut bodice of pink silk gauze, arranged in perpendicular bouillonnés divided by lines of finely cut jet beads, a bouillonné forming bretelles over the shoulders, and black feather tips arranged at intervals across the front and back and over the shoulders. A Swiss belt or small corselet bodice of the broché, and sleeves of the gauze, festooned or divided in puffs with strings of beads, and feather tips on the band round the arm.

MARGOT.—A black velvet jacket, open and cut away in front, and finished off with a fluted basque, would be the most useful bodice to wear with your dress, especially as you want it for outdoor wear. The silk could be used for revers on the jacket, and for draping like a corselet the lower part of the waistcoat, the two sides joined with a buckle on the left side, with long sash-ends falling on the skirt. Make the waistcoat of the dress material, one of the pieces cut in goring the skirt will be enough for this; it should fasten invisibly on one side under the jacket front.

DAFFODIL.—There is a pretty new style of bodice that would suit you nicely; the material, which may be woollen or silk, plain or figured, is divided into a series of bands, gathered at the neck and waist, and forming straps over a plain, tight-fitting under-bodice of velvet or velveteen.

MRS. G.—1. A cape made of the same material as the dress would be very pretty for your young daughter; the ordinary golf cape shape will do nicely, and you can line the cape and the hood with the plaid surah. 2. A red coat and Tam-o'-Shanter cap to match would be quite permissible for the younger child; children always look well in bright red.

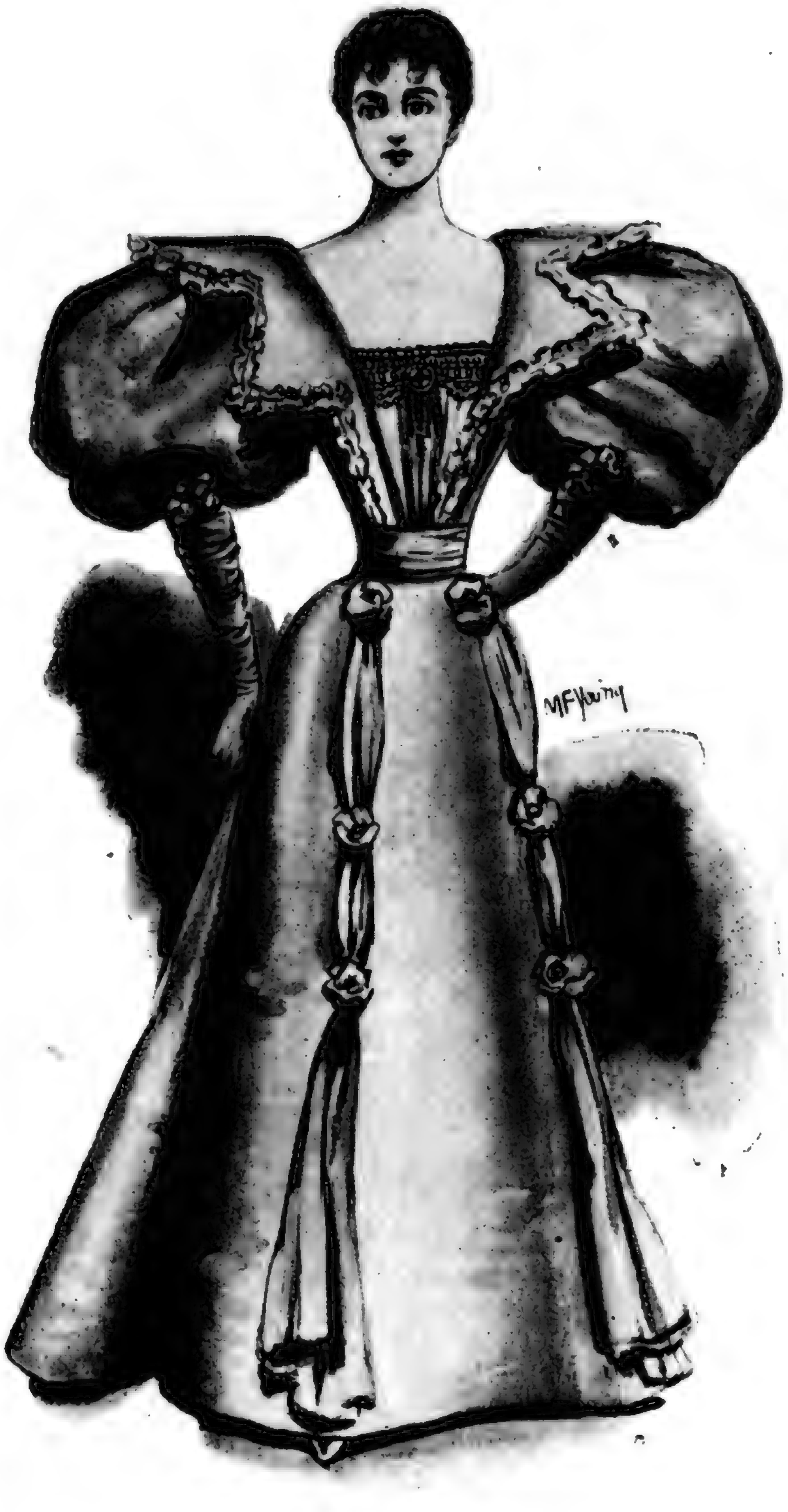
COUNTRY DRESSMAKER.—You will never make revers and collars look well unless you line them with tailor's canvas; the great art in turning these out well is to line them so that they are stiff without being thick and clumsy. The hems of skirts, the fronts and edges of jackets, and even the wrist ends of sleeves should all be stiffened in the same way. To find the straight line of side pieces mark the waist-line carefully, then fold the two sides together so that the ends of the waist-lines meet exactly, and press the pattern upwards and downwards from this line; the fold when you open the pattern is the line for the thread of the material.

MYRA'S ANSWERS ON NEEDLEWORK.

SKYLARK.—Utilize your pieces of silk and ribbon in making sachets, brooch-cases, travelling work-cases, etc., such as those illustrated in this number. Some of the pieces of velvet or brocade would make pretty wall-pockets in the shape of a crescent, suspended at one end with ribbons from the point and from the side in a line with the extreme tip of the point. There may be two inner crescents wider than the outside one, forming pockets to hold letters, etc. Use a piece of dark velvet for the outside part and embroider it lightly with gold, cover the inner pieces with gold-coloured silk and ornament with bows matching the velvet.

AUNTIE.—No. 2 of your duster patterns is the one I should choose for a bed-spread embroidered in shades of blue with a little red as a relief. The darker pattern would certainly be useful, but it is very sombre and by no means pleasing.

S. B.—The Undervest wool of the Providence Mills is exactly suited for your purpose. The price is 4*s*. per lb., and it makes lovely vests for little children. The wools are particularly soft and even, and the colours are charming.



A DINNER GOWN.

Dress of pale green satin, the skirt trimmed on each side with scarves of pink chiffon knotted at intervals. Bodice and sleeves of green satin; the satin revers edged with a ruche of chiffon and vest of chiffon headed with green pearl passementerie. Rosettes of chiffon on the sleeves. Quantity of satin required, 14 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

MYRA'S ANSWERS ON HOUSEHOLD MANAGEMENT.

MORNING STAR.—*Civet de lièvre* is very much like jugged hare, and it is prepared as follows: cut the hare in neat joints and put by for future use any blood that drips from it. Melt a piece of butter in a stew-pan and put the joints in it, adding when they are firm a handful of flour sprinkled in gradually, half a pint of good stock, a large glass of claret, salt, pepper, spice, a few slices of fat bacon cut in dice, small onions browned in butter, and a bunch of herbs consisting of thyme, parsley, and bay leaves. Cover the pan and let it stew on a clear fire. When the hare is thoroughly cooked, skim the gravy, remove the herbs, and add to the sauce the blood, which must be mixed in gradually, stirring all the time with a wooden spoon. Serve the hare with the sauce poured over it.

M. C.—The following game soup may be new to you. Break up any remains of cold roast game and heat them in a little good stock. Boil some chestnuts, peel them, and pound them together with the meat of the game cleared from the bones to a paste; pass this through a strainer and dilute it to a purée with some good stock. Serve with fried bread.

ISOBEL.—1. Here is another way of disposing of cold mutton that you have not yet tried perhaps, and which is both economical and tasty. Fill a shallow pie-dish with alternate layers of slices of cold mutton and tomatoes cut in thin slices, cover with a thick layer of breadcrumbs, pour some good gravy over, sprinkle on a few more breadcrumbs, and bake in the oven. You might also arrange the slices of mutton on a shallow dish, cover with a thin layer of breadcrumbs mixed with finely-chopped parsley, pour a little good gravy over and bake. 2. You would find "Common Sense Cookery" a very useful book; many of the recipes are more costly and elaborate than you will care for, but by far the larger portion are quite within your means, and the general information on all the subjects treated is invaluable to a young and inexperienced housekeeper, as you describe yourself to be. Good housekeeping is mainly a matter of forethought, and if you think and write out your menus and domestic plans for the week on Monday mornings, you will not find yourself suddenly confronted with the difficulties you describe, and you will save an immense deal of time which you can spend with your books or at the piano. Do not give up either in your zeal for housekeeping; it is an immense mistake and quite unnecessary in your case.

MISCELLANEA.

RÉSÉDA.—White foulard should be washed in tepid water with the best curd soap; rub very gently, rinse in cold water, and dry partially at some distance from the fire. Before the silk is dry iron it on the wrong side, or else lay a piece of muslin over the right side and iron on that.

BURIED ALIVE.—Have you ever tried songs in character as an amusement at your village entertainments? they usually prove very attractive. The characters are dressed to represent the personages mentioned in the song, which is sung by another person to piano accompaniment; it is, in fact, a *tableau vivant* described by the singer, who should, of course, have a good voice and style. Nursery rhymes are very pretty done in this way, with children dressed up to take the parts of the different heroes and heroines. The Three Old Maids of Lee make a capital series of tableaux, one to each verse of the song, and there are many others equally suitable. The children are easily drilled and delight in the performance.

IN DOUBT.—You have been quite misinformed as to the Singer Sewing Machines, as you will see for yourself if you will only take the trouble to thoroughly examine one of the machines and have its mechanism explained to you. The truth is that the machines are not in the least complicated in construction.

Hints on Household Management.

MAKING THE BEST OF IT.

PART II.

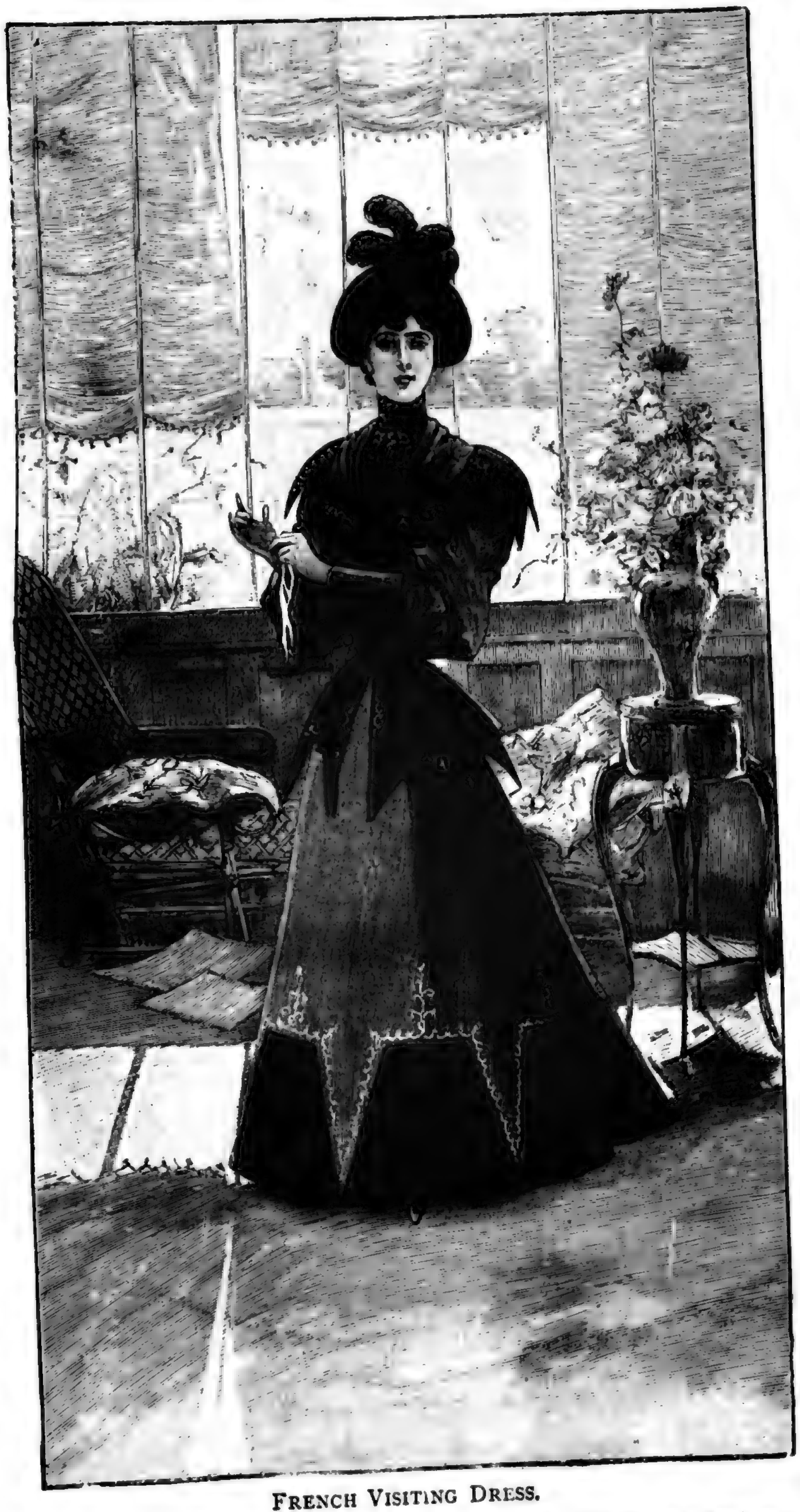
THE word réchauffé reminds me of another failing of the "plain cook," which is that she cannot, as a rule, rise above a mince, a hash, or a curry, whereas with ingenuity a varied assortment of little *entrées* and tasty savouries can be made from the remains of cold joints, and even from the remains of the remains of cold joints. Small fried croutons of bread with the centre scooped out, filled with a pile of mince, very finely chopped and highly seasoned, and garnished with an olive or a little chopped yolk and white of egg are not to be despised. Curry croutons also are nice, made in exactly the same way, except that the olives are omitted, and the mince is mixed with thick curry sauce.

Stuffed potatoes, too, are not as well known as they deserve to be. Bake the requisite number of small potatoes, cut them in half lengthwise, and scoop out part of the inside, mix with butter, finely-minced meat, parsley, pepper, salt, and a little cayenne; press the two pieces together, garnish with parsley, and serve very hot in a folded napkin

Vegetable cutlets, vegetable curry, potted meat in aspic, mince fritters, scallops of meat, fish, or artichokes, mutton quenelles, and curried cauliflower, are all economical, easily made dishes, which serve as nice *entrées* for home dinner. For a savoury remains of buttered eggs can be utilized, heated with butter, arranged on squares or fingers of buttered toast, and sprinkled with grated cheese, or mixed with a curried sauce, while potted meat can be made from odds and ends, spread on buttered or fried toast cut in dainty shapes and sprinkled with finely-chopped gherkins or other pickle. Remains of milk puddings are often difficult to use up. If made into cheese cakes they are delicious. For this recipe I am indebted to "Jane Jardine," as it appeared in one of her excellent articles in *Woman* Beat up all the pieces of milk pudding with the yolk of an egg, and season with lemon peel and sugar. Bake in ordinary pastry tartlet cases.

Fragments of rice moulds make a nice trifle if cut in neat pieces spread with jam, stuck with almonds and custard poured over them, while untidy pieces of jelly are made quite presentable if broken up and arranged in glasses with preserved cherries and a little whipped cream over the top. Stale cake, if crumbled and beaten up with egg, flavoured with wine or vanilla, and steamed, makes a delicious pudding, so that it is evident that even the smallest odds and ends can be utilized, and, if nicely cooked and prettily served, will provide delicious little dishes and go far to reducing the household bills, which are only too often out of all proportion to the size of the income I regret I have not space to give more recipes to-day, but I shall make a point of giving, whenever I can, recipes of nice and economical little dishes, which will, I trust and believe, prove useful to my readers.

D. C. B.



FRENCH VISITING DRESS.

Skirt of dove grey silk cut in crenelations over an under skirt of vin de Bordeaux velvet and ornamented with fine steel braiding. Corselet bodice of velvet with deep basque cut in shaped tabs, epaulets and plastron to match all braided with steel. Crossed draperies of silk on the corsage and sleeves of cloth. Grey beaver hat lined with velvet and trimmed with feathers to match. Quantity of material required, silk, 13 yards, velvet, 7 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

RECIPES FOR THE MONTH.

WHITE SOUP.

Bring to the boil one quart of white stock, and add the following ingredients previously mixed. Beat up a dessert-spoonful of flour in just enough cold stock to mix it smooth, rather less than a teaspoonful, two eggs, and a tiny pinch of pounded mace. Pour this mixture into the boiling stock and simmer for a quarter of an hour, stirring all the time. Season to taste with salt and white pepper and serve with dice of fried bread.

RÉCHAUFFÉ OF COLD BEEF.

Make half a pint of gravy with Liebig's Extract, flavour with anchovy and Worcester sauce and stiffen with half an ounce of Marshall's gelatine. Cut the beef into nice slices and arrange them in a mould with dice of ham or tongue, and slices of hard-boiled egg. Fill up with the gravy and leave till set. Turn out and garnish with endive and tomatoes, or any other preferred garnish.

CLIFTON PUDDING.

Divide some sponge cakes in half and soak them in boiling sweetened milk; lay the pieces in a glass dish, alternating the layers of sponge cake with layers of preserve. Then make a custard with what remains of the milk and the beaten yolks of eggs, pour this over the sponge cake and serve cold.

MOUSSE AU CHOCOLAT.

Melt four or five sticks of chocolate in a very small quantity of hot water, and when it is reduced to a paste and cold, beat in with a silver spoon the frothed whites of four or five eggs, sweetened and flavoured with vanilla. Turn the whole into a glass dish lined with sponge fingers and serve cold.

COMPOTE OF WINTER FRUITS.

Peel and cut in quarters a few apples and pears and throw them into water with a little lemon juice, then add sugar and stew half the fruit gently in a thin syrup. Take the fruit out as it is done, the pears will take longer than the apples. Now add a little cochineal to the syrup and put in the remainder of the fruit, and when done put the whole of it, white and pink, to drain. Make another syrup and pour it over some thin slices of tinned pineapple and tinned peaches and apricots, and let the whole stand for a couple of hours. Next prepare a little apple marmalade by stewing the fruit, peeled and cut in small pieces, in butter, sugar, and a few drops of water. When this is cold spread a layer of it at the bottom and sides of a compote dish, then put layers of pineapple, of apples and pears, alternating the colours, and last of all the peaches and apricots; these must all be drained from the syrup. Garnish the compote with melted quince jelly and pieces of angelica, and let it stand till the jelly is firm again.

INEXPENSIVE CHEESE SAVOURY.

Beat up one egg, add half a teacupful of fine bread-crumbs, a piece of butter the size of a walnut, pepper and salt to taste, two ounces of grated cheese, and lastly a small teacupful of milk. Beat all well together, and bake in ramakin cases or in a fireproof dish for fifteen minutes in a sharp oven.

SARDINE SAVOURY.

Bone and pound six sardines with one ounce of butter and spread the preparation on small rounds of lightly fried bread. Pour over them a sauce of half a pint of boiling water, half a teaspoonful of Worcester sauce, the same of anchovy sauce, one teaspoonful of flour, lemon juice and cayenne to taste. Simmer until the flour is cooked; a little of Liebig's Extract can be added with advantage.

GATEAU MILANAIS.

Cover the bottom of a plain mould with a close layer of sponge fingers, or of sponge cake cut in thin slices. on these put a layer of preserved fruit of different kinds, cut in small pieces, pour a little sherry over them; repeat the alternate layers of cake and fruit moistened with sherry until the mould is full, then cover it and let it stand till next day. Before serving turn the cake out of the mould, and put whipped cream in little heaps on the top and round the base. Apricot or strawberry jam may be used in place of the preserved fruit.

BREAKFAST DISHES.

EGG LOAF.

Beat up together six whole eggs and the yolks of four more. season with salt, pepper, and nutmeg, and beat up as for an omelette, adding by degrees a pint of cold boiled milk, then strain. Take off carefully any scum that has risen and add some finely chopped cooked mushrooms and some truffles, if liked, also chopped. Pour the whole into a buttered mould, and steam in a pan of boiling water, taking care that the mixture does not boil. Let the mould stand for fifteen to twenty minutes and serve directly it is turned out, and serve with or without béchamel sauce. If a garnish is required, pour a few spoonfuls of thick cream over the loaf, and garnish the top with a mushroom surrounded by a ring of rounds of truffles.

KIPPERS OR BLOATERS ON TOAST.

Split the fish in half and remove the skin and bones; lay them in a pan or dish before the fire, with a little butter on each. Heat them thoroughly, and serve on slices of toast fried in butter.

MUSHROOM TOAST.

Fry half a pound of minced mushrooms in butter, then add three eggs beaten up, pepper, salt and cayenne, and stir over a gentle fire until set. Have ready some small rounds of buttered toast, and put a small heap of the mushroom mixture on each. Garnish with parsley.

FISH KEDGEREE.

Boil a teacupful of rice in salted water till tender, then mix with it one ounce of butter, one teaspoonful, or more if liked, of curry powder, two hard-boiled eggs cut in small pieces, a little cayenne, and any remains of cold fish, free from bones and skin and shred fine with forks. Stir over the fire till quite hot, and serve on a hot dish garnished with a little parsley.

Clothing for Children

AFTER the pleasure of laying in a stock of bargains in lengths of dress material at the January sales, comes the more difficult work of discovering how to turn them to the best advantage.

Short lengths of woollens or silks are most useful where there are children to be clothed, and either of these materials could be profitably employed in making a dress like that illustrated at fig. 1; a plaid material looks well made up in this way, but any figured or plain fabric could be used for the skirt and bretelles, with silk or velveteen for the bodice, sleeves, and folds on the inner side of the bretelles.

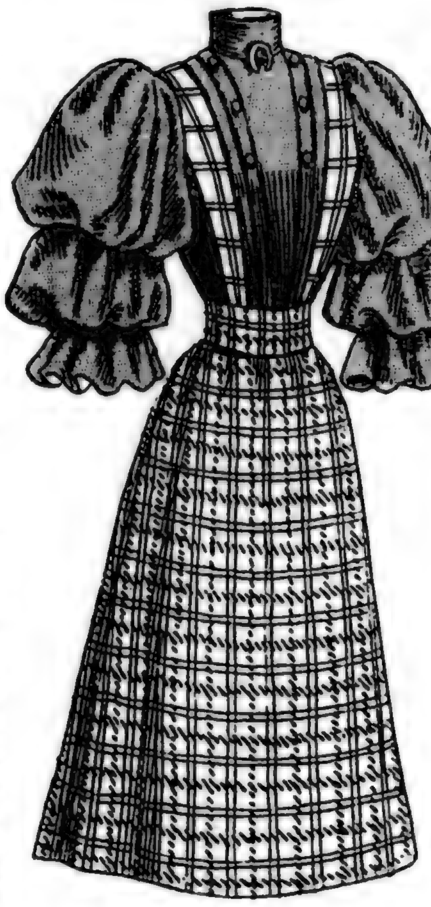


FIG. 1.

Fig. 2 is a useful everyday dress, to be made of any plain woollen, and trimmed with black velvet; another useful dress, none the less useful for the prettily folded jacket fronts, is that shown at fig. 6; it may be trimmed with braid or with appliqué bands of cloth in the same or a darker shade.

Smarter and suitable for evening demi-toilette are the two dresses illustrated at figs. 4 and 5; the first of these, for a girl of fourteen or fifteen, is made of white spotted muslin with écru lace round the skirt and a corselet of lace to match. A ruff of white silk muslin finishes off the dress at the neck, and the large rosette bow with long ends, that may be worn on the right or on the left side of the chest, is of ribbon in any colour that may be preferred. Spotted silk or surah, or crépon with silk-embroidered spots, are materials that make up equally well in the same style.

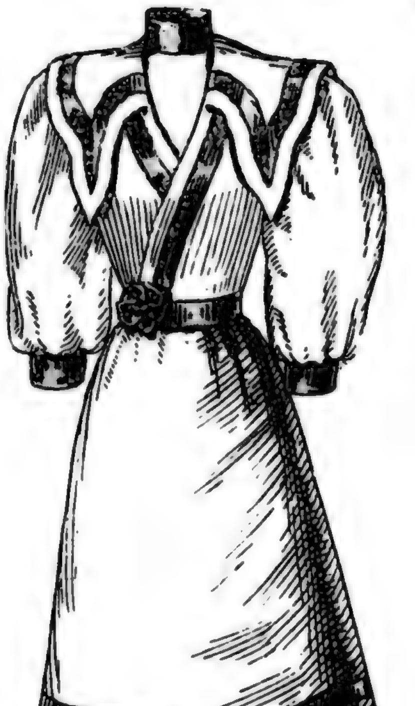


FIG. 2.

Crépon or veiling in any light colour may be used for fig. 5; the skirt is half formed of a deep kilting put on under a narrow gathered flounce; the full bodice, puffed sleeves and fluted epaulets are all of the veiling or crépon; the gauzed chemisette or yoke and ruched collar are of white silk muslin, and white also is the ribbon chosen for the belt, and for the bretelles that pass under the belt at the waist and fall down the skirt in long ends, with a knot and loop where they join the flounce, to which they are lightly attached.

Fig. 3 is one of the new French Cabriolet bonnets for children, models of which may be seen at many West End outfitters'; the bonnets, in spite of their exaggeration, are pretty and becoming, especially in white felt with white trimmings, but they have not yet been adopted to any great extent in England, partly no doubt on account of their price, for Cabriolet bonnets are expensive headgear, and are not to be built up by any but highly skilled hands, whereas Dutch bonnets and French caps are easily made and are also very becoming to chubby little faces.

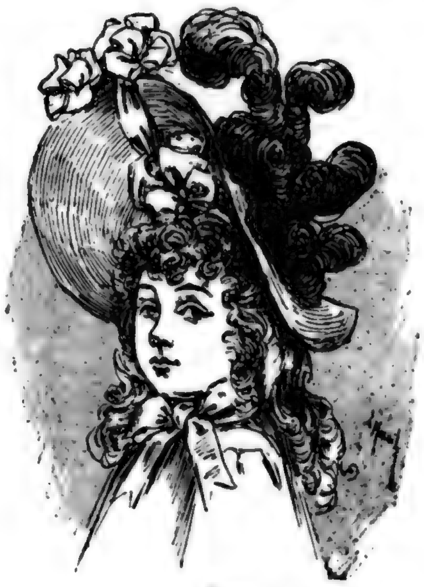


FIG. 3.

The loose bagging blouse is being a good deal adopted for children's frocks, the broad box-pleat in front is omitted, the fronts having a few gathers at the top, while the edge bags over a straight or pointed band of velvet. A very neat frock for a girl of nine, made of broché woollen, has a plain skirt flat in front with a short row of buttons on either side ornamenting the opening on one side and the pocket on the other. Buttons are also sewn on the front of the blouse, but only from the neck to the chest, and on the lower part of the sleeve at the inner seam. The turned down collar and pointed band are of velvet.

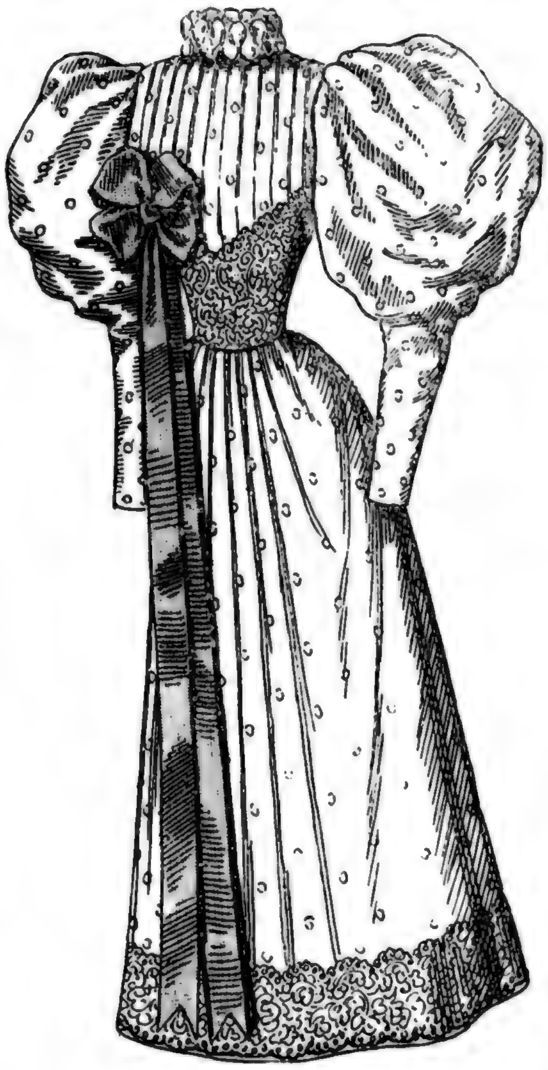


FIG. 4.

For Prices of Paper Models and Flat Patterns see Page 28.

A quaintly fashioned black velveteen frock is made with a plain skirt mounted with gathers on a short-waisted bodice. This bodice is plain and tight-fitting, but across the chest and down the front is a T-shaped piece of black moire edged all round with narrow beaded galon and ending at the waist under a belt to match. The full puffs of the sleeves droop at the shoulders and fall below the elbow over the tight-fitting lower part trimmed at the wrist with galon.

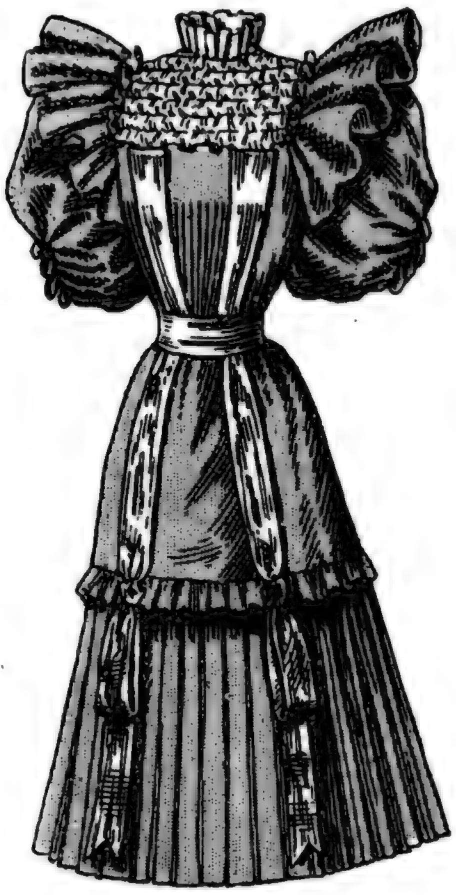


FIG. 5.

The prettiest dancing frocks are still made of accordion-pleated veiling in white, cream, pink, and blue and other pale colours; the short bodices are trimmed with lace, crossed straps and bows of ribbon, or else ornamented with silk revers or berthes. Mr. Peter Robinson, of Oxford Street, has a large choice of pretty white and coloured dancing frocks in many styles, so charmingly turned out that few ladies will care to undertake the task of making the frocks at home, and endeavouring to imitate the inimitable.

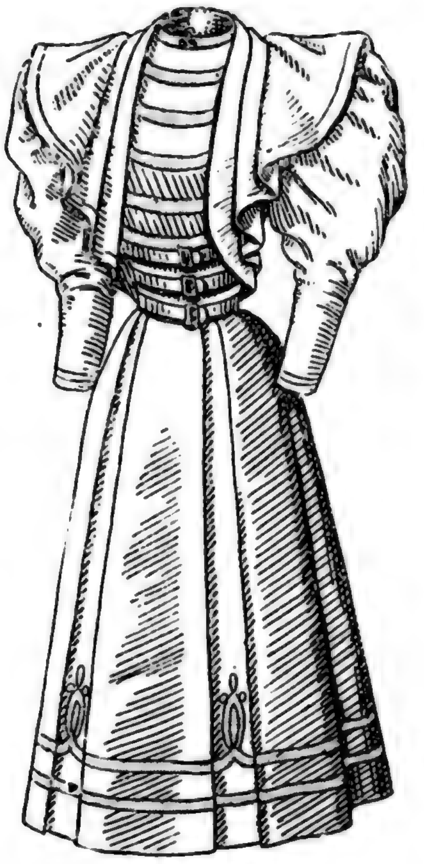


FIG. 6.

CORRESPONDENCE.

MAIMIE.—I lately saw at a juvenile ball the very thing for your small lad. The tiny breeches are of white cloth, edged with an accordion-pleated frill of white Liberty silk. Over this is a beautiful blouse without basques, made of accordion-pleated white silk, with bishop's sleeve (accordion-pleated) finished with a wide, frill-edged cuff. A broad turn-down collar of silk is finished with a frill.

PERPLEXED.—Growing girls will be long-legged and lanky; you ought to congratulate your little daughter on her prospect of being "divinely tall." For such a figure I should counsel an Empire dress of Louis velveteen. She is too tall for an accordion-pleated smock of Liberty silk. Have it in réséda green or sapphire blue, as she is fair. The full dress hangs from a low-necked Empire yoke edged with crossed Greek bands of Florentine lace. The neck is edged with lace and lace frills finish the full elbow sleeve. You will find this pretty and becoming.

A COSY CHAT.

IT has been my lot to make many tea-cosies of late, so, naturally, of cosies, must I prate to-day.

Not having been born "good and earnest," I did not trouble myself to build them up virtuously from the very beginning, with much labour and wadding and things; I preferred to take my hard-earned pennies to a shop, and exchange them for some neat ready-made "innards," produced for a far cheaper sum than I could have provided myself with the materials alone— a curious fact, but true.

Moreover, the shops will obligingly supply one with any out-of-the-way shape in cosies, from the midget four-sided cap to fit the two-cup teapotette to the lengthy "to be continued in our next" arrangement necessary to envelope the huge proportions of the old boat-shaped family pot that measures about a foot and a-half from stem to stern. All they need is a paper pattern cut to fit.

Sometimes, when the mistress of the teapot, mindful of the poor welcome held forth to a late caller by a cup of cold tea—and one cannot be for ever ordering in fresh pots—furtively introduces into the establishment a cosy, the man of the house, especially if he happen to be a medical man, directly he espies the pretty, but to his mind noxious interloper, orders its prompt suppression, and denounces it as an invention of the Evil One, calculated only to infuse a decoction of tannin and trash highly inimical to the well-being of a person's internal arrangements. According to his lights he is doubtless in the right of it, but the wily chatelaine may be "upsides" with him yet! Let her make a neat little muslin bag drawn up with a long piece of thread, and let this contain the tea, which, when it has infused long enough, can be drawn out of the pot before it is hidden under the cosy.

Of course this plan does not admit of the pot being watered, and a very good thing too, for who has not at one time or another been let in for a cup of harmless beverage at the fag end of an afternoon, which could only claim that it was wet and warm!

Furnished with the friendly cosy, the hostess can safely say to the belated and weary caller "Do have some tea! It's quite hot," instead of gushing out the insincere "You won't have a cup of tea, will you?" immediately followed by frantic inquiries after the state of Aunt Jane's health, to smother any chance of an acceptance. My cosies have all been made to slip on and off for washing purposes. The sides are cut in cream or coffee Harris linen, with sufficent allowed to tuck under and tack inside at the bottom. When hemmed and worked with a suitable design in Duncan's washing silks, eyelet holes are worked round the edges at wide intervals, and the two sides are laced together with a small silk cord over a puffing of silk sewn to the rounded edge of the cosy.

One has had a big bunch of blue love-in-a-mist on one side, and a few of the flowers on the other, with a flight of attendant bees. Another rejoices in a brilliant bunch of marigolds, tied with ribbon, surrounded by a rich brown puffing. Some have had blue and white blossoms scattered on a mosaic ground of green lines, with green silk puffing, while others have rejoiced in chrysanthemum sprays or peacock feathers tied with bows and ends. A few display a remarkable array of fearsome beasts of the Snark tribe, and eke the Jabberwock and the Slithy Tove breed. Some for the special display of various cunning stitches in the way of fillings, are decorated with wonderful conventional plants and flowers.

When I made my first cosy I was quite a young thing, much given to solitude and secret emprise in the way of needlework in the strict privacy of my bedroom. My materials were chiefly filched from the family rag-bag, supplemented with a few accessories purchased with the occasional—very occasional—pennies bestowed upon me as pocket-money. Well I remember what a gaunt, shy thing I was—sensitive to ridicule, all arms and legs, and frequently mistaken for a boy by strangers to the house when my petticoats happened to be hidden by a table. It was because of my cropped hair and stovepipe figure, garbed in blue serge garnished freely with brass anchor buttons, usually finished off by a plain linen collar and a buckled leather belt.

Once, when I tumbled headlong down a whole flight of stairs—a rather frequent occurrence in those days, I think; discarded later on with other youthful accomplishments—a young sailor boy, who had dined opposite me an hour before, hearing the clatter of buckle, bones, and buttons, rushed to pick me up, and exclaimed in breathless astonishment, "Why, bless my soul, it's a *girl!*"

The history of my first cosy was peculiar and mysterious, and so I will relate it.

The thing itself was secretly fashioned out of some black-figured material, which once formed the tail of someone's gown, I verily believe. That was "quite correct" in my estimation, for those were the days when "Dolly Varden" reigned supreme and black backgrounds with coloured figures were your only wear. You found it on your dresses, your parasols, your cretonnes, your book-covers, your tea-pots, and even on your penholder.

One side of the cosy had a large spray of passion-flower worked on it in appliqué and stitchery, the design of which certainly excelled the colouring, for artistic shaded silks and wools had not yet penetrated into those far wilds, even if they existed at that time, which I much doubt. It must be admitted that my greens were very green, and I greatly fear that my reds were rank magenta.

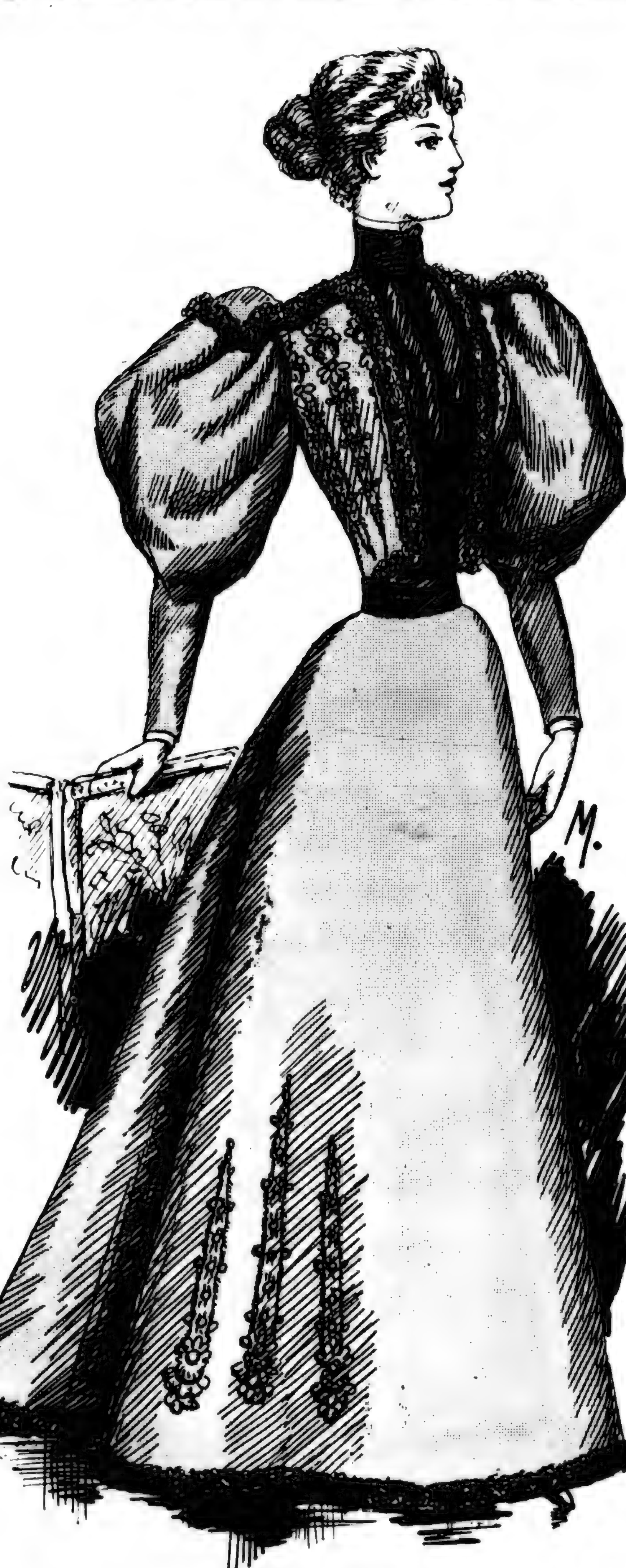
The other side of the cosy was garnished with a bold spray of ivy and a wonderful butterfly in improbable colours. I will say, though, that my keen love of natural history prevented my falling into the error so common to unobservant draughtsmen, that of representing the hind wings of the unfortunate insect as growing from its abdomen like petticoats instead of from its thorax in the natural manner. Pray observe worked butterflies, and nineteen out of twenty will present this phenomenon. I must confess that that cosy was lined with purple merino, but let that pass.

I well remember the sport I had in manufacturing the grand cord which "finished" the edges, by tying various-coloured wools to the handles of a large cutting-out shears, and letting them spin furiously over the banisters of the back stairs, to the imminent peril of those who mounted them. I have practised this many times since to my profit and content.

Well, the cosy was at length finished and duly presented to my mother as a Christmas offering, and met with general admiration and appreciation; was taken into daily use and, after many years, became too disgracefully worn and soiled to use any more, especially as a new cosy, up to date, had made its appearance and put its nose out of joint. So in due course my poor old cosy found its way back to the rag-bag from whence it originally emerged, to be sold by the boot-boy to the first rag-and-bottle gentleman who honoured the back door with a call.

More years rolled on, and I had married and left home, to return to it later with my bairns on a visit. Tea was brought in to refresh the weary travellers after the long journey, and my first remark on catching sight of the tea-tray was, "Why, mamma, you want a new cosy. That draped silk thing is quite soiled. Where did you get it, and when?" I was informed that it was bought at a bazaar in the neighbouring town, which my mother had attended in her character of Lady Bountiful some months ago. I insisted that the silk was soiled, and had better be taken off and washed. So my mother complacently reached for her scissors, and snip-snip-snipped at the stitches, carelessly chatting the while, until she suddenly laid her work down in her lap, and sank back in her chair with a long drawn-out "*Well!*" I looked up interested, and saw that underneath the silk covering was the old, old, magenta cosy of my childhood come home again, like a curse, to roost!

OLIVE TONGE.

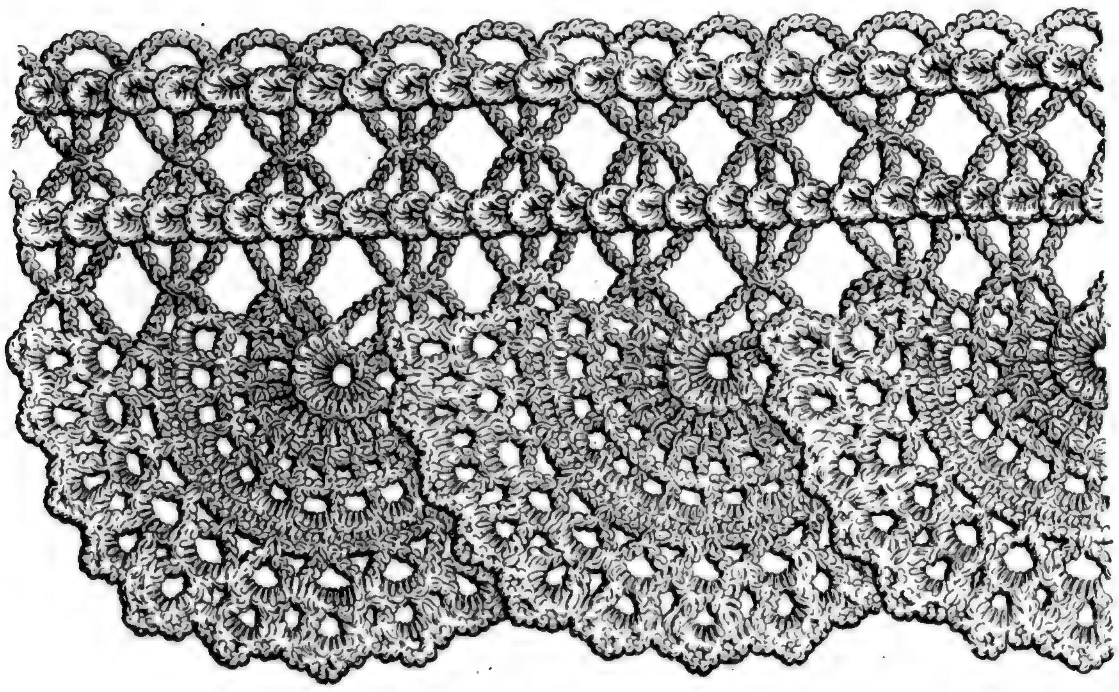


A GOWN FOR HOME WEAR.

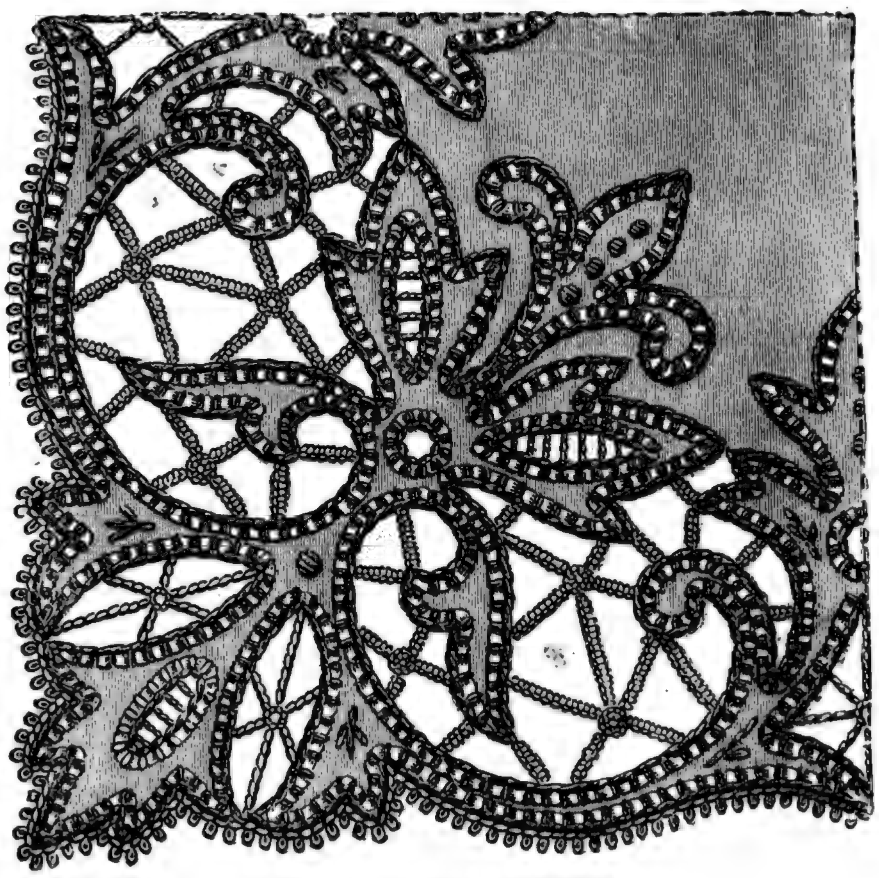
Dress of dahlia cloth, the skirt bordered with a narrow band of black caracul and trimmed on each side with black passementerie points. Cloth jacket with deep collar and trimming of fur and passementerie showing a vest of dark dahlia velvet with draped collar and belt of the same. Quantity of cloth required, 7 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

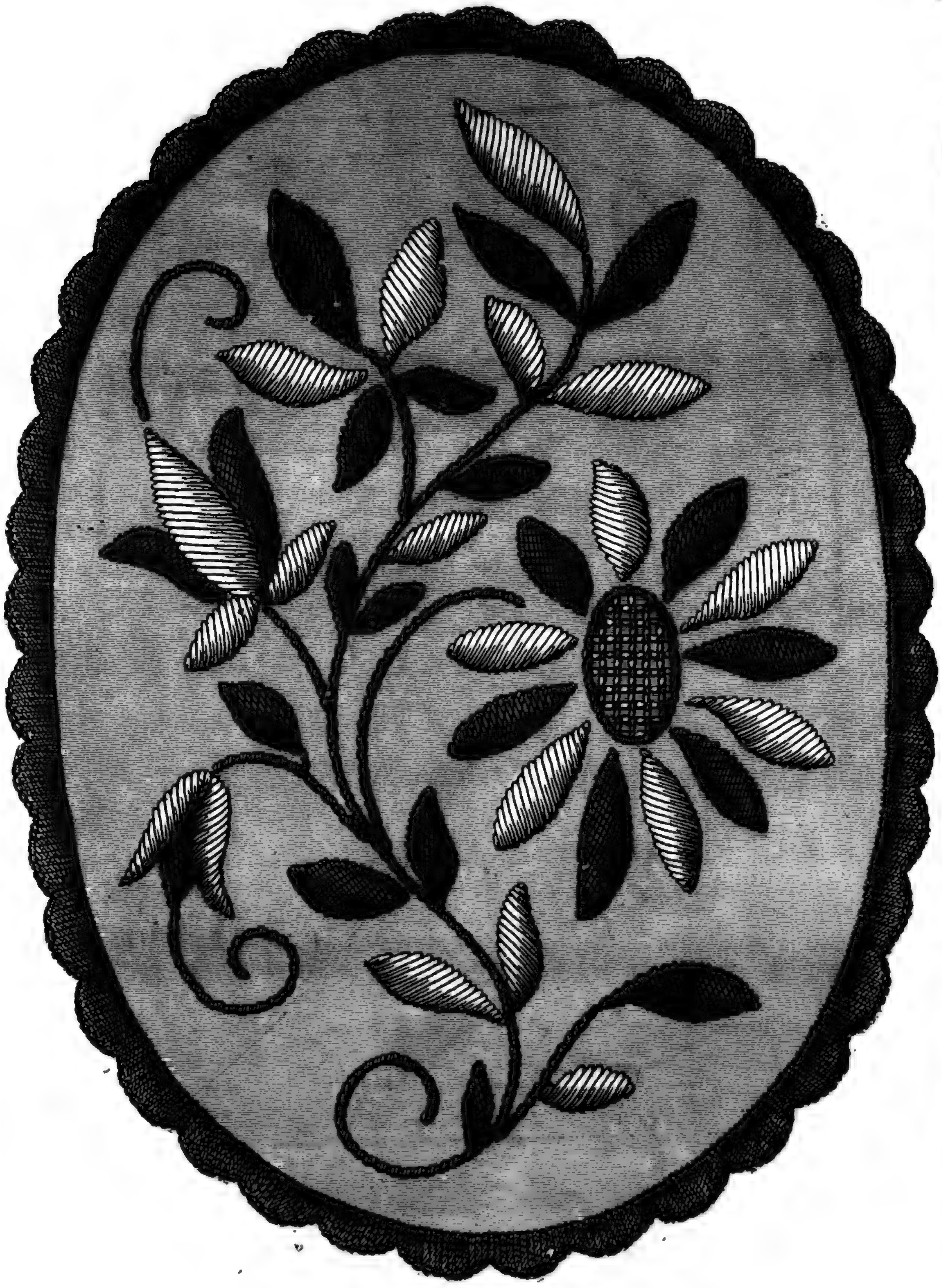
NOVELTIES IN NEEDLEWORK.



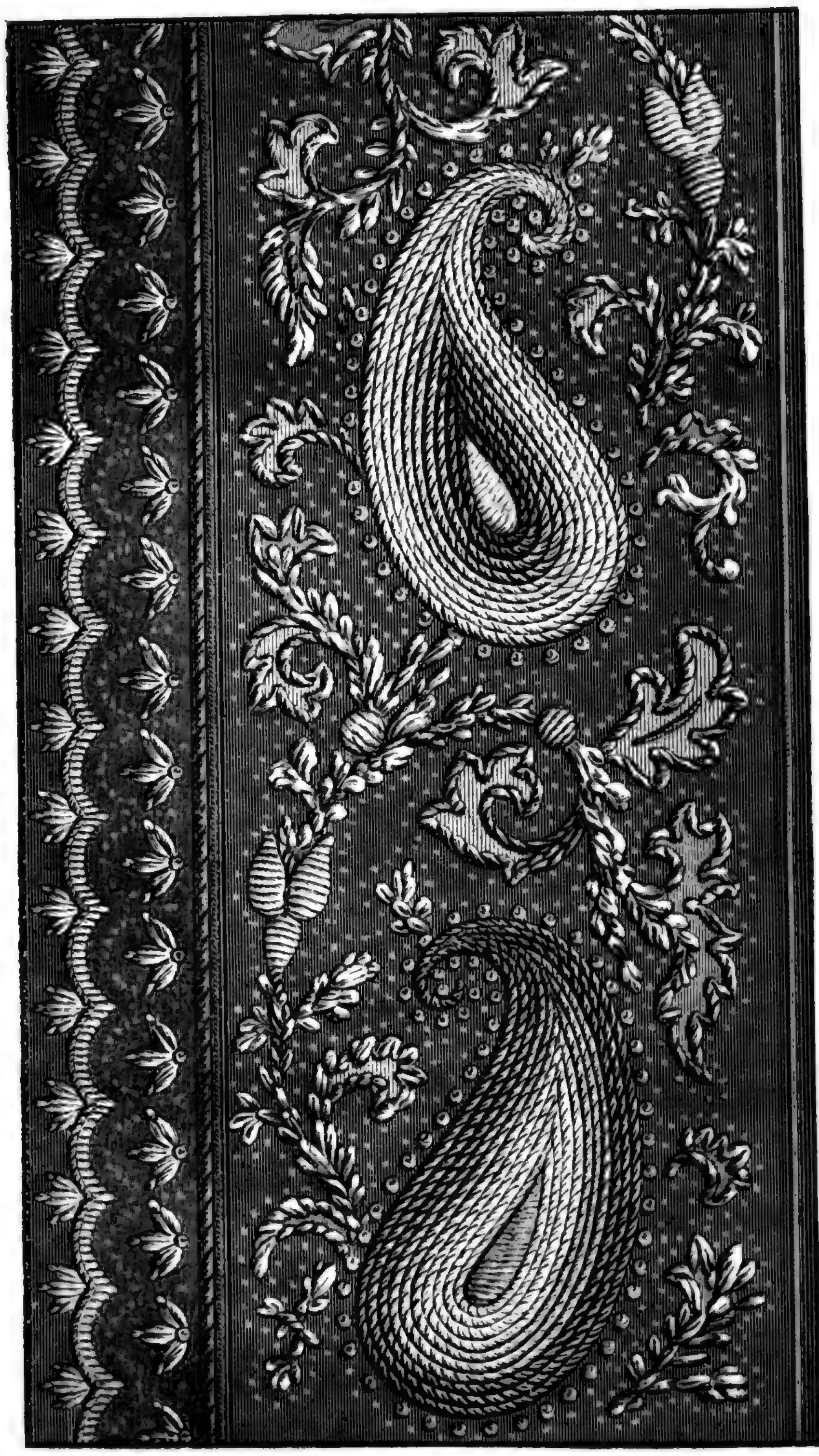
No. 1. Lace in Crochet.



No. 2. Corner of D'Oyley.

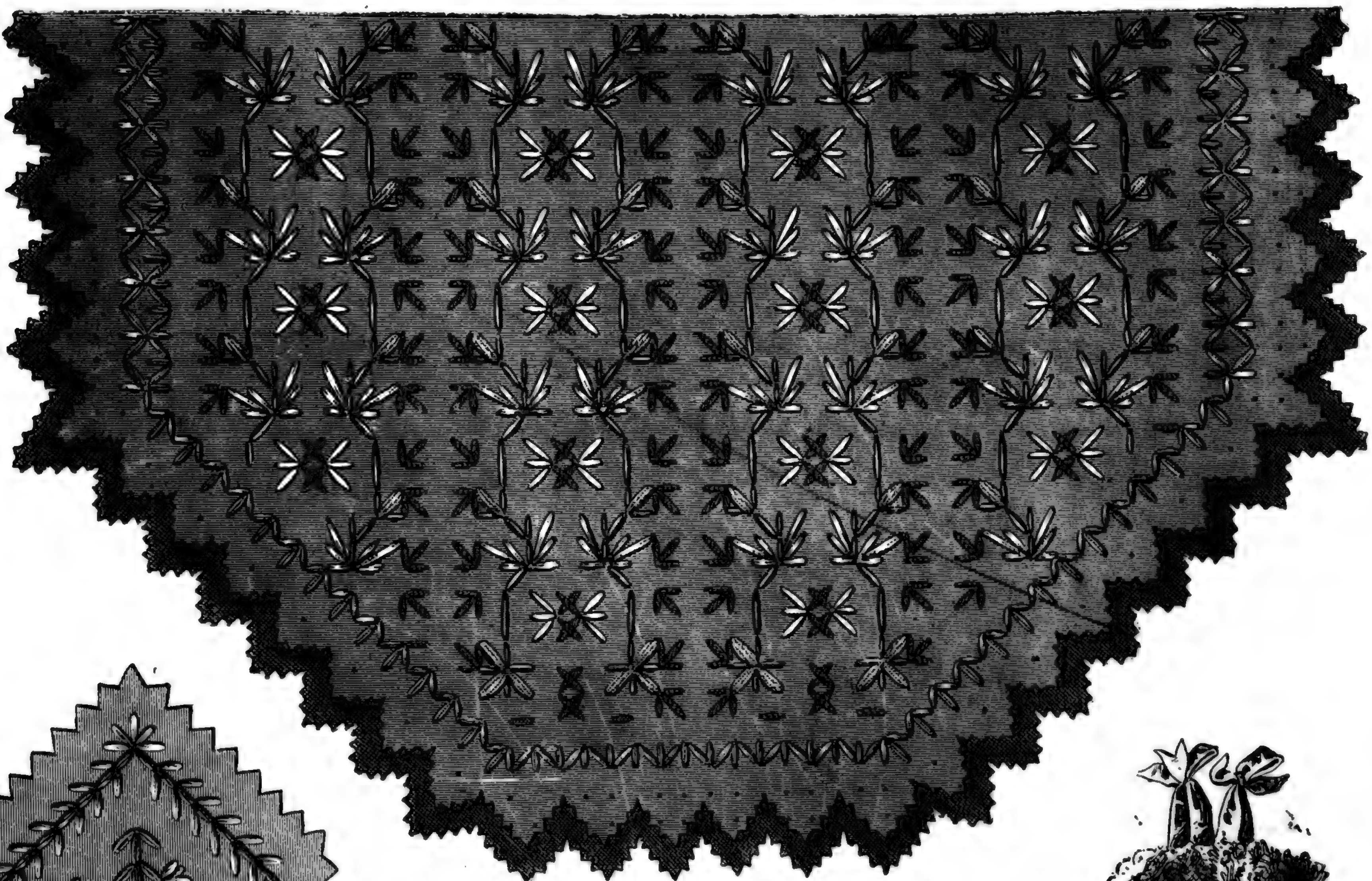


No. 3. Embroidered Spray.

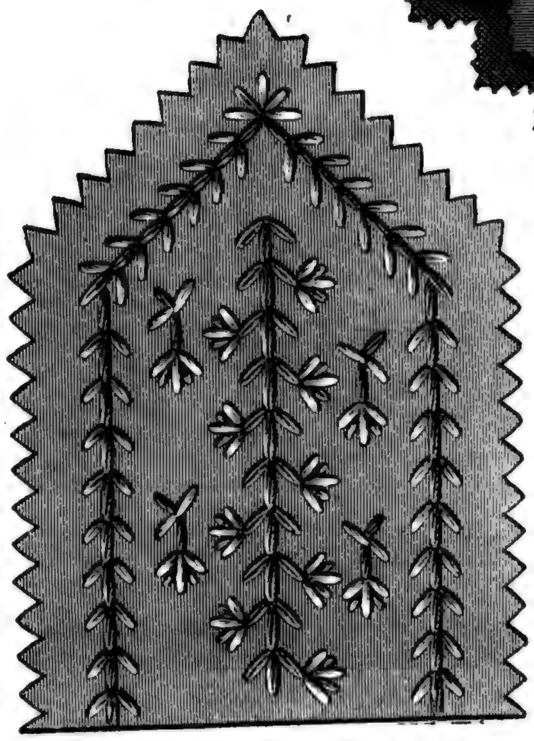


No. 4. Embroidered Band.

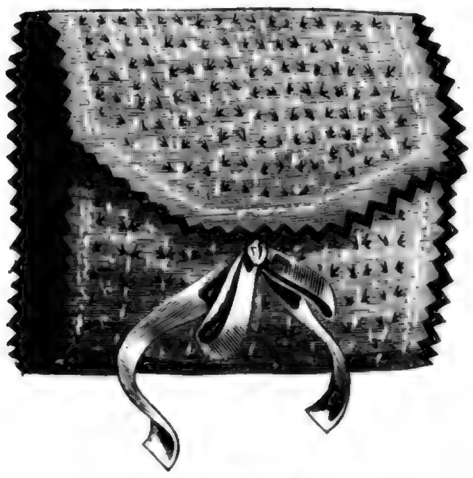
NOVELTIES IN NEEDLEWORK.



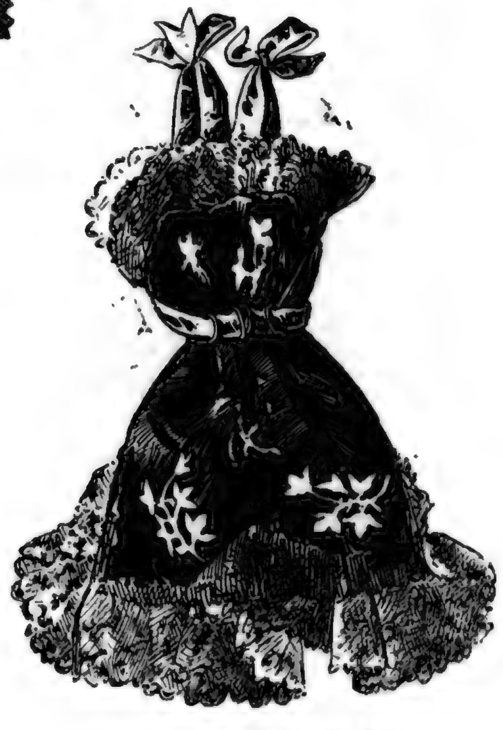
No. 5. Sachet in Silk or Ticking.



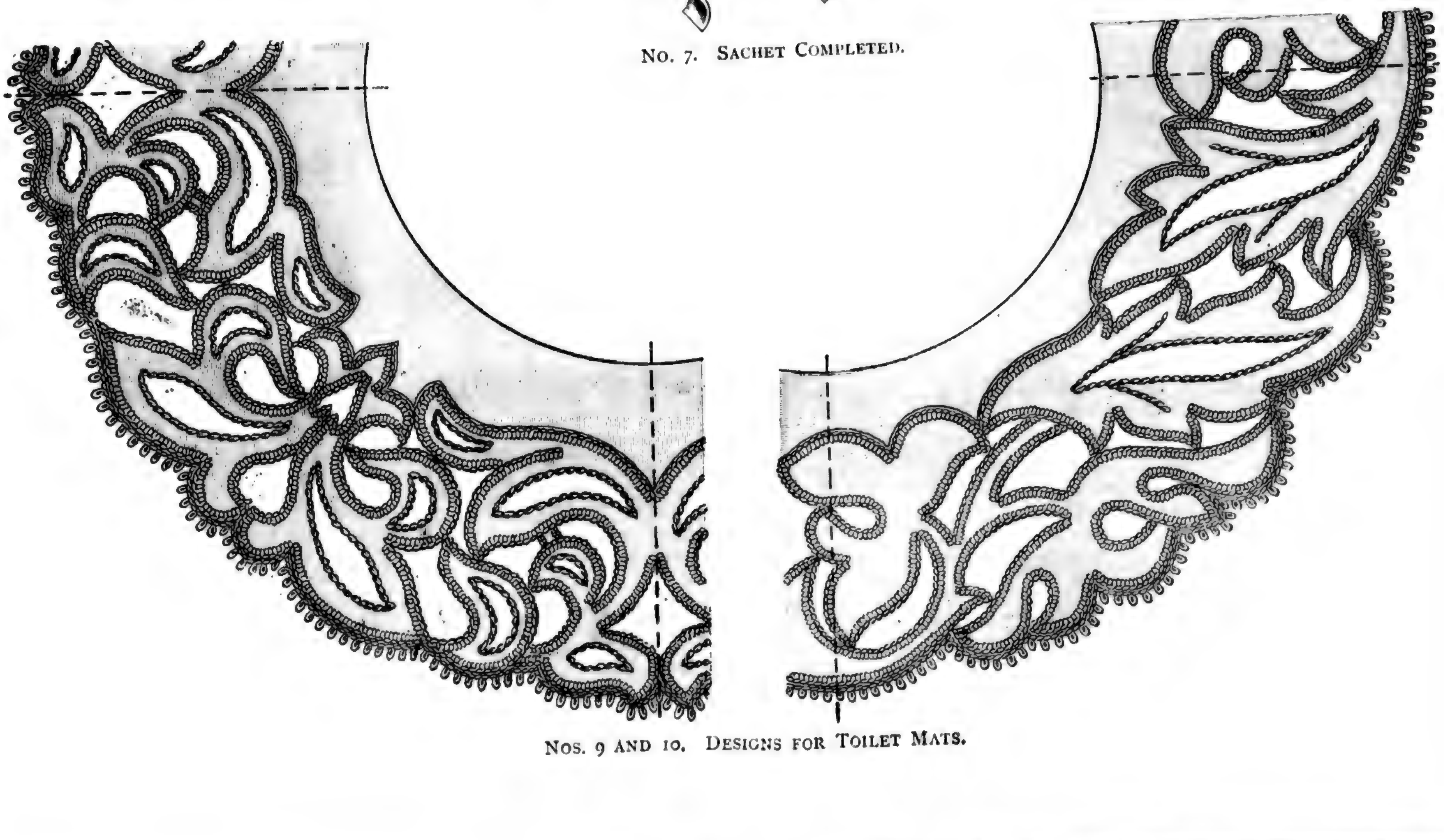
No. 6. Brooch-Case.



No. 7. Sachet Completed.



No. 8. Opera-Glass Bag.



Nos. 9 and 10. Designs for Toilet Mats.

DESCRIPTION OF THE COLOURED FASH PLATE.

YOUNG lady's reception dress. Skirt of bengaline or faced cloth with braided silk panel and border edged with fur; a velvet bow at the top of the panel. Full bodice cut in a low square bordered with fur over a braided plastron and collar. Puffed elbow sleeves mounted with pleats high on the shoulder seam, just below the fur trimming. Draped belt to match, with double bows on each side of the front.

Music Reviews.

MESSRS. ENOCH AND SONS have issued a series of simple, easy organ and harmonium pieces, transcribed by Dr. W. J. Westbrook from well known sacred songs by contemporary writers—F. H. Cowan, Paul Rodney, Cotsford Dick, Ciro Pinsuti, etc. They will be keenly appreciated in homes where secular music is tabooed on Sundays.

Many of the sacred songs published by Messrs. Enoch have an organ or harmonium accompaniment *ad lib.* "The Happy Child," by Paul Rodney, has not only this organ accompaniment, but one for violin also; both can be omitted, the vocalist being then accompanied by the pianaforte alone. It is for a mezzo-soprano voice, and is very melodious. "Angel Faces," by the same composer, has a violin or violoncello accompaniment *ad lib.* It can be obtained in two keys, to suit all voices. The compass is moderate, the execution for voice and accompaniment quite easy but effective.

"Beyond Recall," song for a mezzo-soprano voice with a violoncello accompaniment *ad lib.* by P. de Soyres. It is a pity that the words *ad lib.* have been added by the publishers, because the song is not nearly so telling without the violoncello part, which the composer rightly calls an *obligato*—that is an intrinsic part of the composition which cannot be dispensed with, as an *ad lib.* accompaniment may be. The song is plaintive and melodious. (The London Music Publishing Company, 7, Great Marlborough Street, W.)

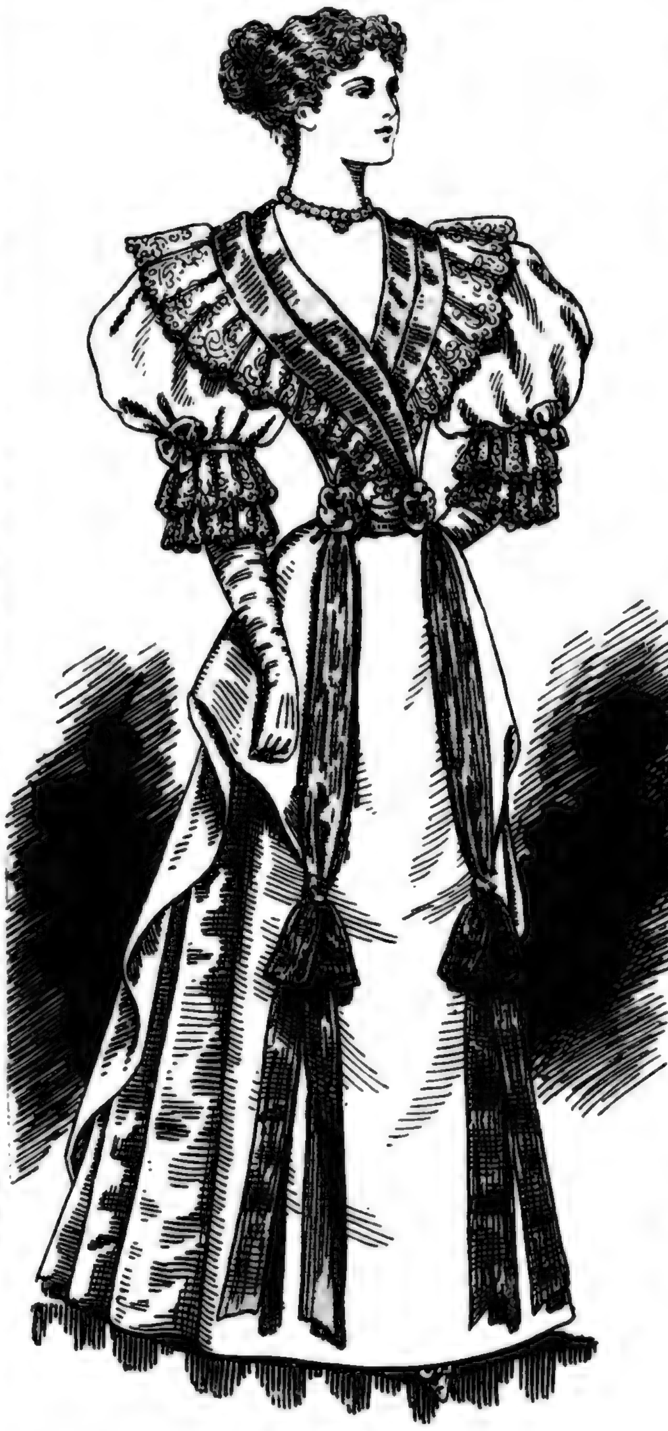
"Hearts and Swords," a martial love song by J. Michael Watson, published in two keys to suit all average male voices. Gentlemen will prefer this song to the ordinary love song, especially baritones, who look for something more stirring than tenors can hope for. "The Birds' Noel" is another of C. Chaminade's charming songs, so melodious, so telling that the merest beginner can make something of them. It is published in three keys The accompaniment is more varied and expressive than most song writers give us, and breath marks are inserted to aid the vocalist. "Dance Song" ("Come and Trip it") is an air by Handel arranged by Mary Carmichael. It is in two keys for mezzo-soprano voices, bright and lively and very effective. "No Man's Land" (in two keys) is a quaint and pretty ballad by Joseph L. Roeckel, for soprano or mezzo-soprano. (Enoch and Sons.)

Everybody must rub up their dance music and add to their stock for the dancing season. A melodious and most "danceable" new valse is that by Louis Ganne—"Valse des Blondes." (Enoch and Sons.)

The Venetian Exhibition at the New Gallery.

THE directors of the New Gallery are to be congratulated upon the collection of pictures they have brought together, and we see with pleasure that it is their intention to continue these Winter Exhibitions illustrating the art centres of Europe. A word of thanks is due to the committee for the careful manner in which the catalogue has been compiled. It has been impossible to surmount the difficulty, so often experienced, of ascribing with any degree of certainty doubtful works to any particular master, but they have at least done their work conscientiously and carefully—even elaborately, and where there has been any doubt, a note to that effect has been made.

Tintoretto is represented by several works, the most masterly being the lovely "Adam and Eve," (106), in which his extraordinary mastery over the difficulties of chiaroscuro has been used to its best possible advantage. The same effect is arrived at in "The Resurrection," (108), though not to so great an extent. Again, in "Christ at the Pool of Bethesda," (127), a more elaborate work perhaps than either of the others, his peculiar gift is marvellously shown, and the curiously successful manner in which he has treated the figure of the sick man, and the woman in the foreground, is well worthy of particular attention. "The Death of the Virgin," (44) is a clever example of Bartolommeo Vivarini. The painting of "Christ and the surrounding Cherubim" is remarkably fine, the grouping moreover of the whole picture is excellent. The drawing, however, of several of the figures surrounding the bier on which the Virgin is lying, detracts considerably from the merits of the work. The faces are for the most part coarse, and the foreshortening is faulty. This is, however, judging the picture from its purely decorative aspect. The judgment and feeling which are the chief characteristics of the earlier painters are by no means wanting, and if the charge of bad drawing were brought up against any particular instance of early art, there would be an end to all serious criticism of works by the Old Masters.



DINNER DRESS.

Skirt of pale blue silk pleated at the sides and back, a shawl pointed tunic of silk falling at the back. Bodice of silk with fichu of two bands of black ribbon edged with white lace crossed above the waist, with straps and bows and ends falling on each side of the front. Puffed sleeves trimmed with lace and ribbon. Quantity of silk required, 18 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

There are a large number of portraits, and Titian is represented by several, though not of his best. The portrait of a gentlemen (18), and the "Doge Grimani," (124), are good examples of his later work Other pictures that will well repay any attention given to them are "Virgin and Child," (11), an admirably balanced composition. "Portrait," (20), "Judgment of Pario," (29), "The Holy Family," (53. "Portrait of a Venetian Admiral," (219), a good specimen of Tintoretto's work as a portrait painter, and the "Assumption of the Virgin," (177), an extremely delicate piece of work.

Lisreine.

SO much disappointment has been experienced by ladies who, under the impression that they were purchasing mantles of Messrs. Lister and Co.'s rainproof seal plush Lisreine, have discovered later that the plush was anything but rainproof, that it may be well to warn future purchasers that every garment made of genuine Lisreine bears a label with the following words: "Lisreine Rainproof Silk Seal. If wet shake well and rub gently with a soft cloth. Allow to dry, then brush slightly."

Lisreine is such an admirable substitute for that costly fur sealskin, that it has deservedly become very popular, and many very smart mantles and coats have been made of it, as well as the short double-breasted bodices with big sleeves that take the place of a larger outdoor vêtement, and that are made of many kinds of fur.

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.........Size round Shoulders.
.........Size across Chest.
.........Size across Back.
.........Length of Back.
.........Length of Neck to Waist.
.........Length under Arm.
.........Length of Shoulder.
.........Length of Arm, Shoulder to Elbow.
.........Elbow to Wrist.
.........Length inside Arm.
.........Size of Neck.
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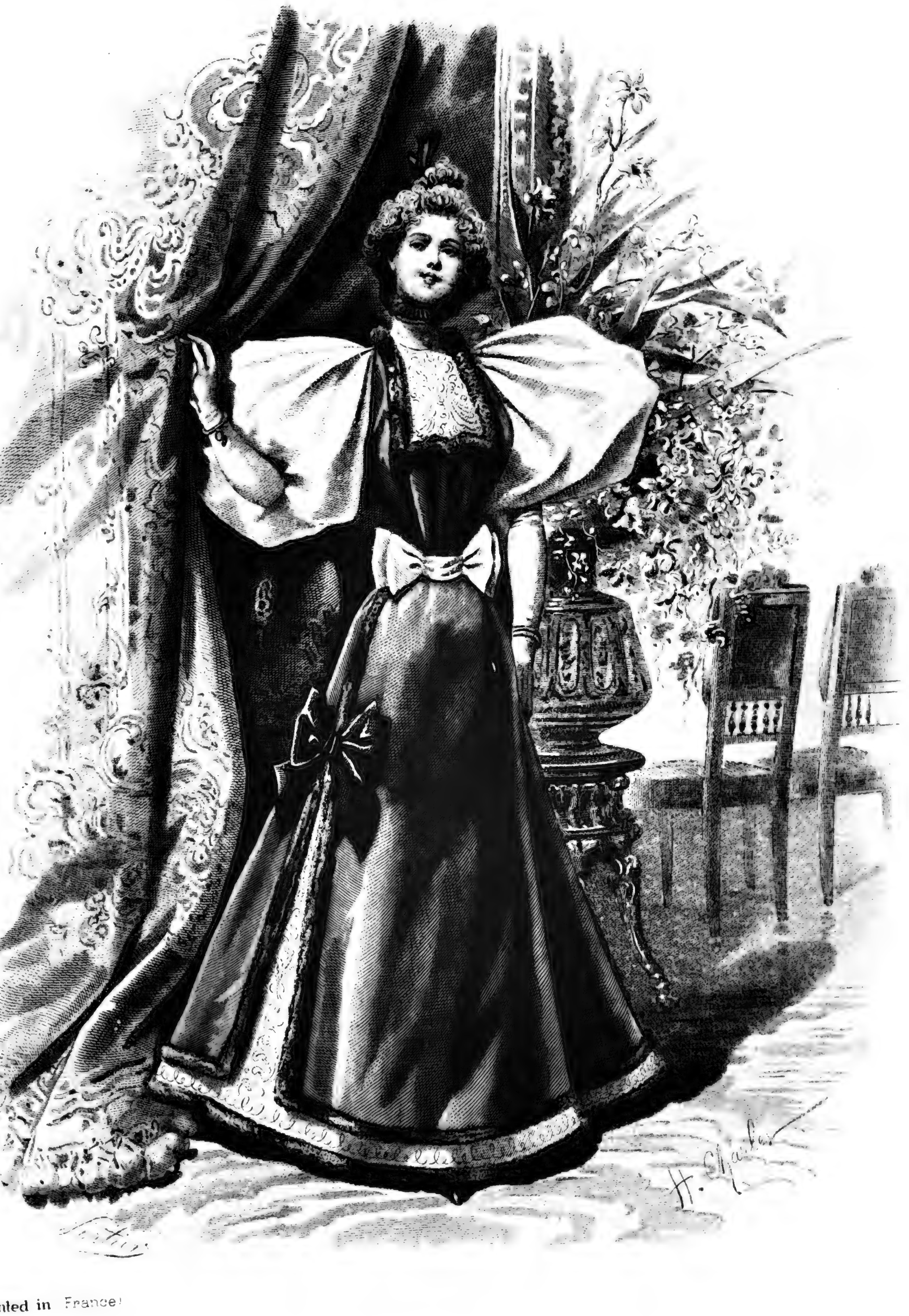


Printed in France

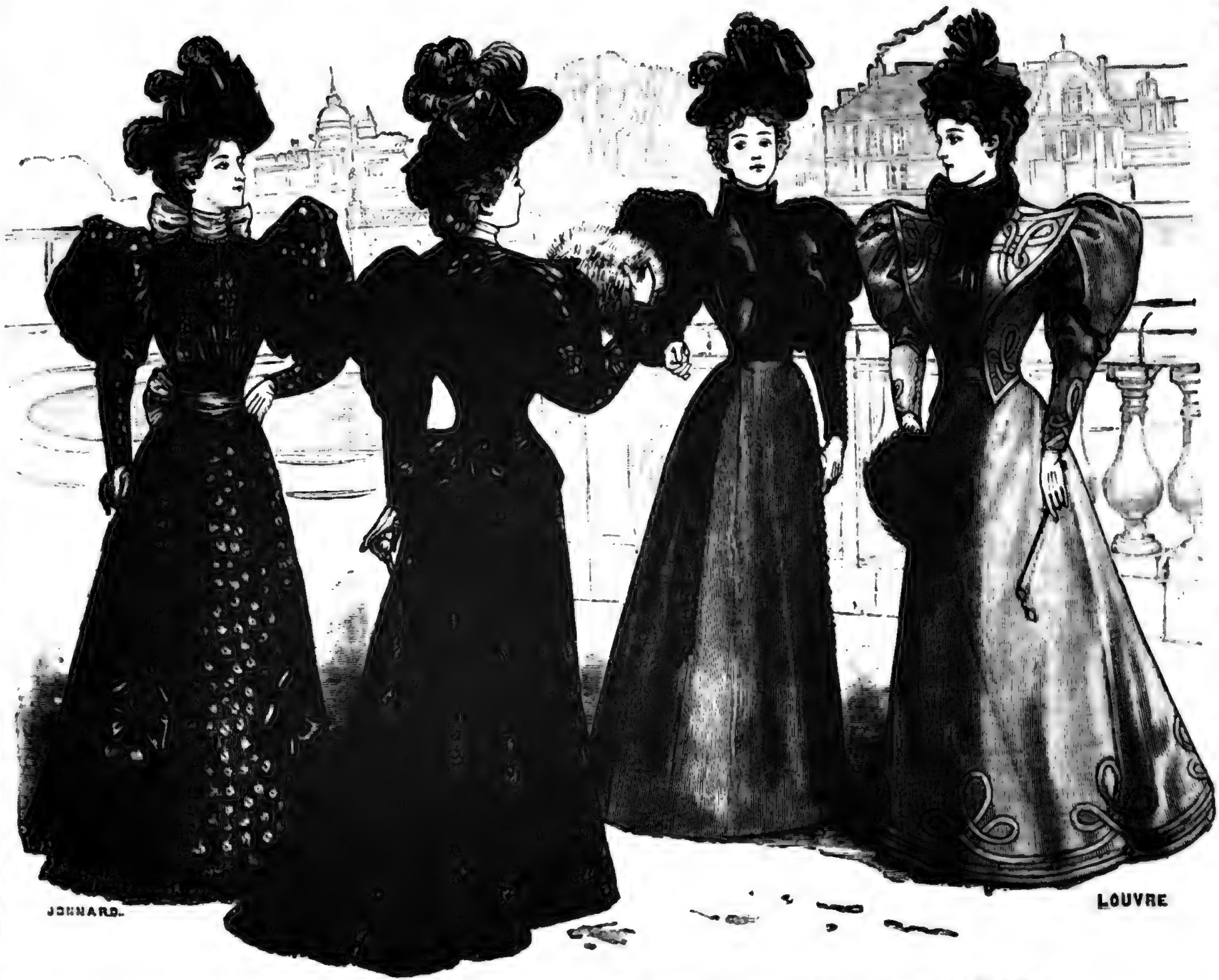
Supplement to
MYRA'S JOURNAL,
OF
Dress, Fashion, and Needlework

BEETON & CO., L^D., 204, Regent Street, W. and 6, Fetter Lane, E.C.
LONDON,

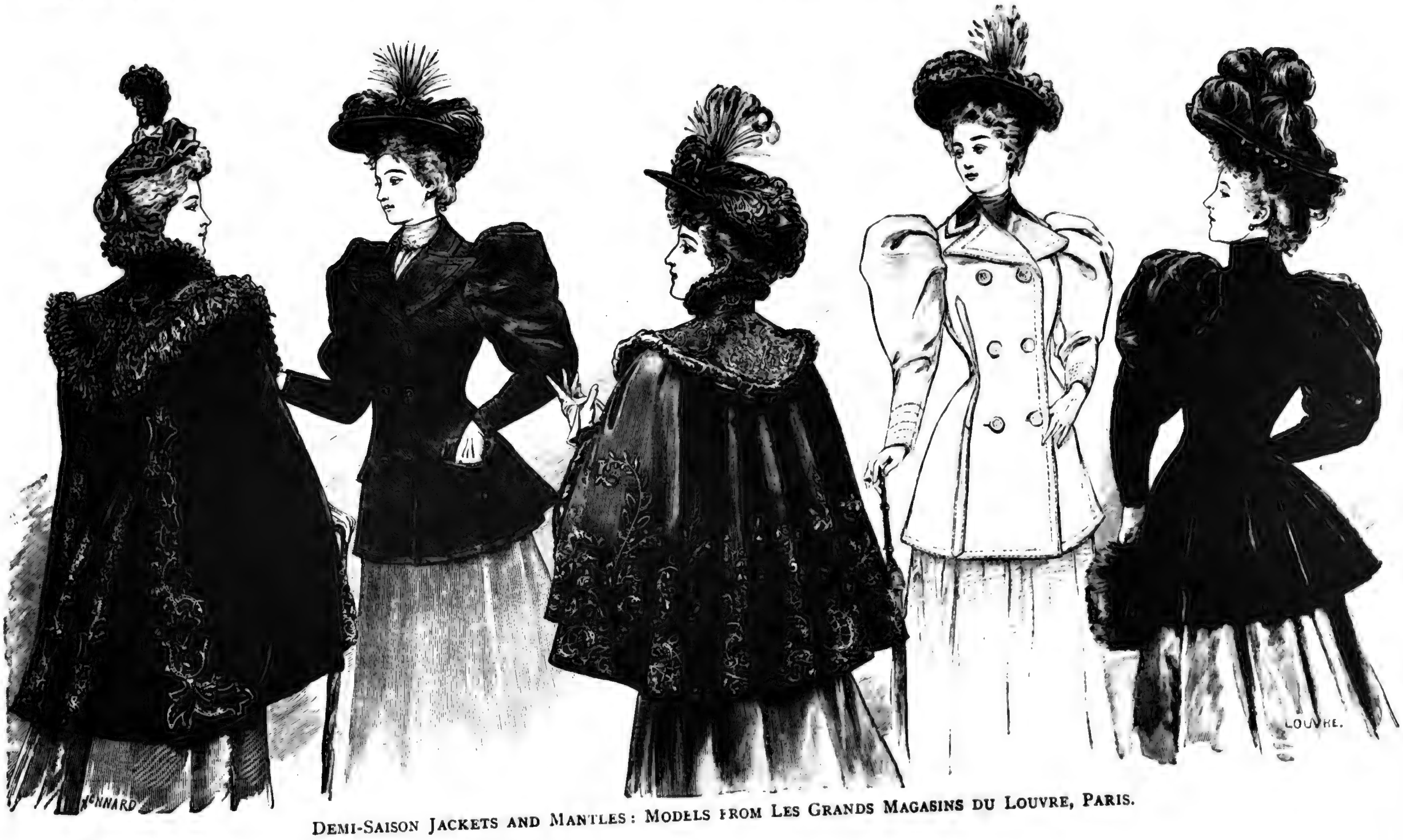
Novelties at Les Grands Magasins du Louvre, Paris.

THE most fashionable dress materials in Paris at present are English cloths and tweeds, of which very stylish walking costumes are made; next to these come the rough and rather harsh woollens, with tiny black loops on a red, blue, green or brown ground, or with brown loops on a red ground. Canvas woven cloths, and those which are in the more marked basket weaving, are also very popular, especially the cloths that have a soft, warm lining; there is, in fact, a great appreciation for all thick, soft, supple fabrics; a new material with a silk crape surface and warm molleton lining is an especial favourite for cosy indoor dresses and tea-gowns.

Ribbon ornaments, more particularly in the form of huge bows and rosettes, trim many of the newest and stylish costumes at Les Grands Magasins du Louvre; the first illustration gives some idea of a few of these styles; in fig. 1 the skirt is trimmed with bands on either side of the tablier, ending in huge rosettes, while the sash and collar are fastened with the wide outspread bows that are now so fashionable. In fig. 3 the passementerie skirt trimming takes the form of very narrow panels; the sleeves and the vest being of that fashionable fur, caracul.



Stylish Costumes: Models from Les Grands Magasins du Louvre, Paris.

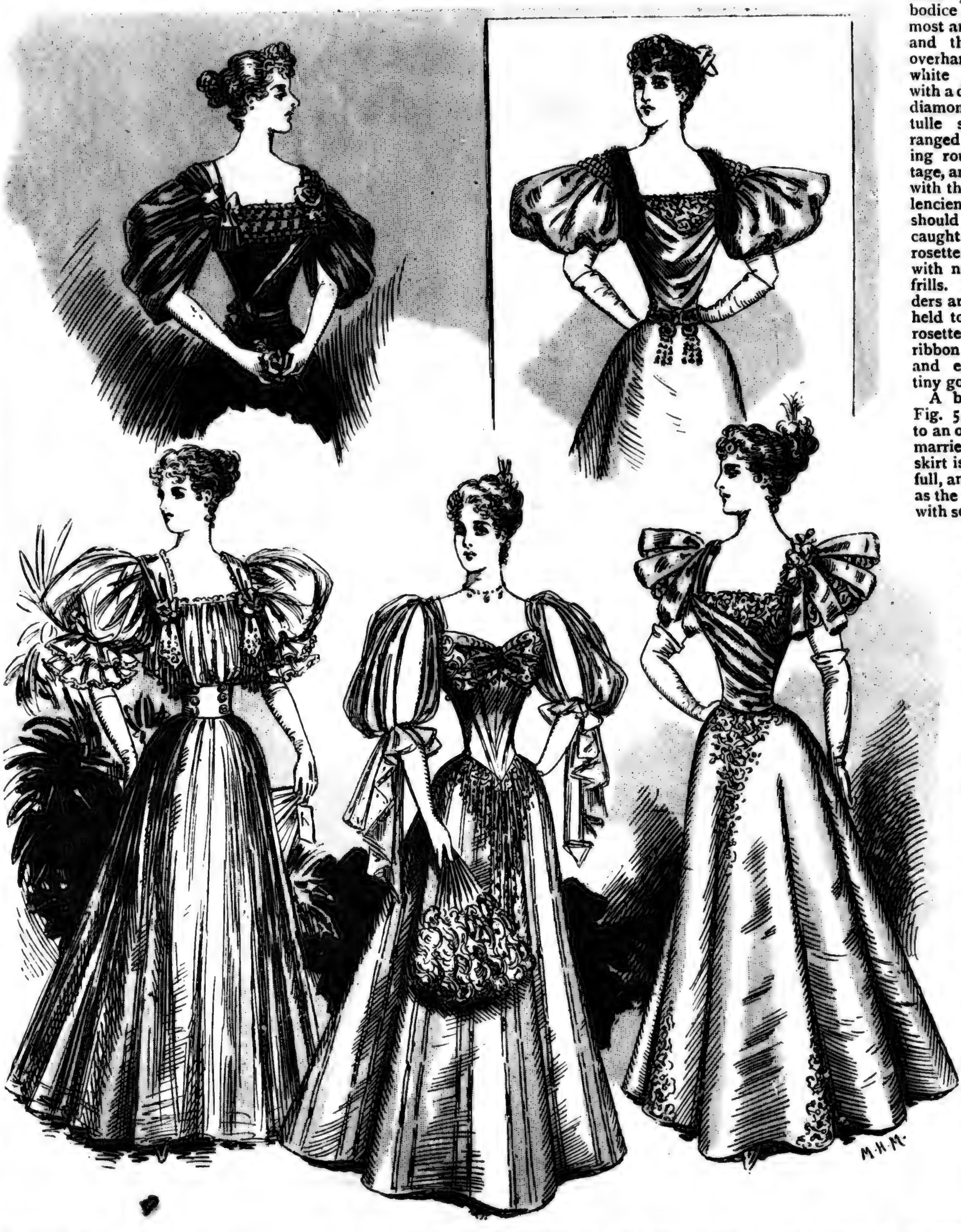


Demi-Saison Jackets and Mantles: Models from Les Grands Magasins du Louvre, Paris.

Novel Ball Dresses for Dames and Debutantes.

WHEN I think of the garment in which I attended my first ball, I shudder. Anything more repulsive than that frock appears to me now would be hard to imagine, and yet I admired it immensely then—for the good reason that I knew no better. Of a certainty it requires an education to dress well, just as it does to do anything else well—except to make a fool of one's self, which is a natural talent. Comparatively few girls of seventeen or eighteen know anything about dress, and, unfortunately, few of them are candid enough to admit the fact, the result being that for some two or three years after they "come out" their appearance is decidedly not made the best of, and they buy their experience dearly.

Personally, I fancy it would be better if girls were taught to dress as they are taught to dance, and from a very early age allowed to find out for themselves the best way of managing an allowance—beginning with a small sum for boots and gloves, then with a larger for under-garments and dressing-gowns, and ending with the entire sum which can be afforded for the purpose. The old-fashioned idea that mothers should dress their daughters does not invariably answer well. Either the mother is persuaded into spending too much, or undue favouritism is shown to one daughter, or there is a subdued wrangle each time a new dress has to be bought, or a pair of gloves purchased, and the daughter herself has no opportunity of learning the value of money and the best way to expend it, the consequence being that when she marries she is either so dowdy as to horrify her unfortunate husband, or so extravagant as to ruin him.



Leaving the financial side of the question, let us consider it from a sartorial point of view. Take, for instance, the *débutante*, who is to come out at the hunt or county ball. Such an event is of huge importance to the young lady, for in all probability the impression she makes will to some degree settle her future fate in the county. If she looks well turned out and is agreeable she will be deemed a success; if dowdily dressed and awkward people will no longer trouble themselves about her. *Débutantes*, in spite of their youth and freshness, considered as dress puppets, are not over easy to attire. They are apt to be angular and flat, or somewhat lumpy. Firstly, care should be taken to provide them with properly-fitting stays; this matter seen to the under-garments require attention. Warm combinations and a silk petticoat are all that is necessary, and the skirt should be cut so low on the hips as only to fix with a couple of buttons on to the edge of the stays.

As the young person of rotund figure is the most difficult to dress, she shall receive our first attention. Sketch 4 shows a gown suited to her peculiarities. This has a plain skirt hanging full both back and front, and not of too great a width round the hem. Except on very slim, tall folks, the effect of the wide skirt is altogether too much that of the doll penwiper. I imagine the dress is made of white chiné moiré striped with satin, the long straight lines giving height. The bodice is cut in a sharp point, and the fulness pulled well down from the bust to below the waist, which should be made to appear somewhat longer in front than at the back (the back can always be shortened by the help of a tiny pad.) Over the hips and falling halfway down to the feet in front is a fringe of silver and crystal beads, finished with sequins, and the bodice is draped across the bust with sequin-sprinkled net. As sleeves which stand up and out take away from the apparent height and add to the breadth, the arms in this case should be softly draped in filmy white chiffon. A white feather fan, a pearl necklace, white gloves, shoes, and stockings complete a dress which should most certainly make the best of such a girl as I have pictured.

And now we may turn our attention to the thin, lanky maid, whose bones require draping and disguising, and generally softening. Nothing could be prettier than Fig. 3 in fine white tulle, the skirt made very full over a white satin petticoat. The bodice should be of the most ample description, and the fulness well overhanging the belt of white satin fastened with a double row of tiny diamond buttons. The tulle should be arranged to form a heading round the décolletage, and then be edged with the finest écru Valenciennes. The sleeves should be of the tulle caught in with satin rosettes, and finished with narrow lace-edged frills. Over the shoulders are braces of satin held to the figure with rosettes, the ends of the ribbon fringed with gold and embroidered with tiny gold spangles.

A beautiful gown is Fig. 5, and well suited to an older girl or young married woman. The skirt is cut enormously full, and is embroidered, as the sketch doth show, with sequins and beads. This, in white satin with silver and moonstone embroidery, would be perfect. The bodice is crossed and folded, just showing a glimpse of the passementerie on the left side, and the sleeves are composed of loop after loop of wide stiff satin ribbon, falling over groups of pale yellow roses or shaded cornflowers. Were this dress copied in black satin with electric-blue spangling and corn-flowers it would be equally *chic* and uncommon.

Sketches 1 and 2 are good ideas for renovated bodices. Fig. 2 is partly covered with écru lace and draped with satin. The shoulder-straps are of sable tail, and the belt of gold passementerie. Fig. 1 is a useful gown for emergencies, and could be worn at a dance or a dinner. Black satin is the material used for the bodice, outlined by a yoke of jet. The sleeves are of black chiffon, and the shoulder-straps and sash of ribbon, turquoise-blue satin and black and white striped chiné; in these days such an adornment successfully rejuvenates many a broken-down gown.

DOROTHY LANE.

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Our Lesson in Dressmaking No. 102

FULL-SKIRTED REDINGOTE.

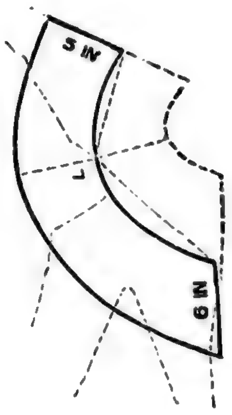


FIG. 8.

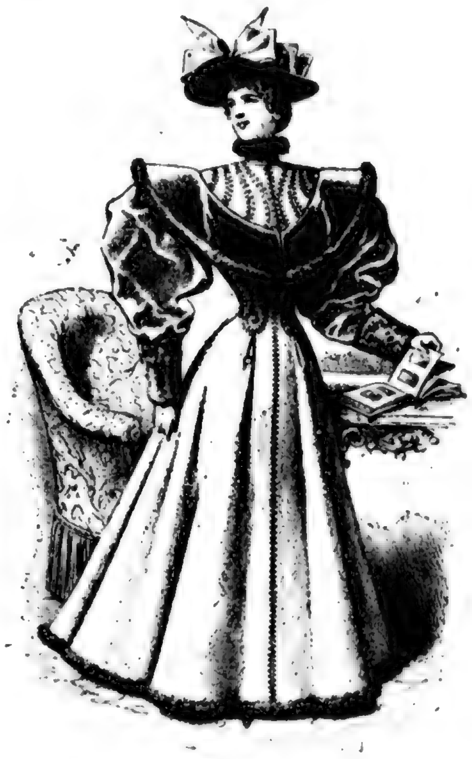
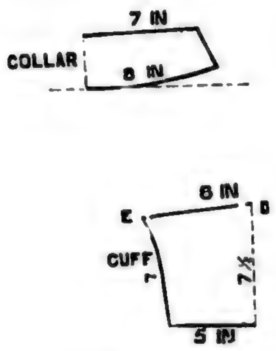


FIG. 7.



FIGS. 5 AND 6.

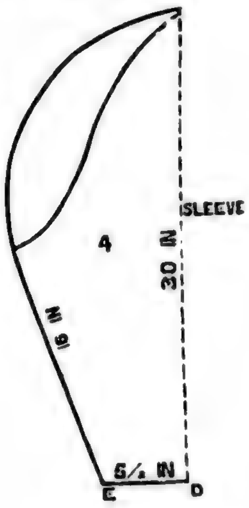


FIG. 4.

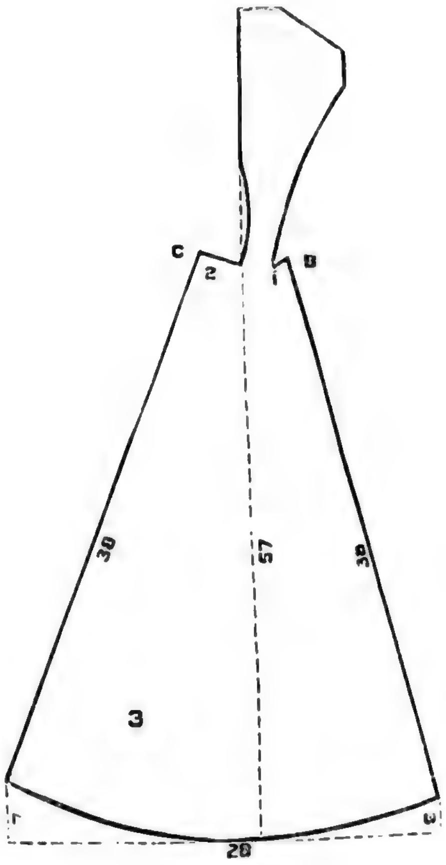


FIG. 3.

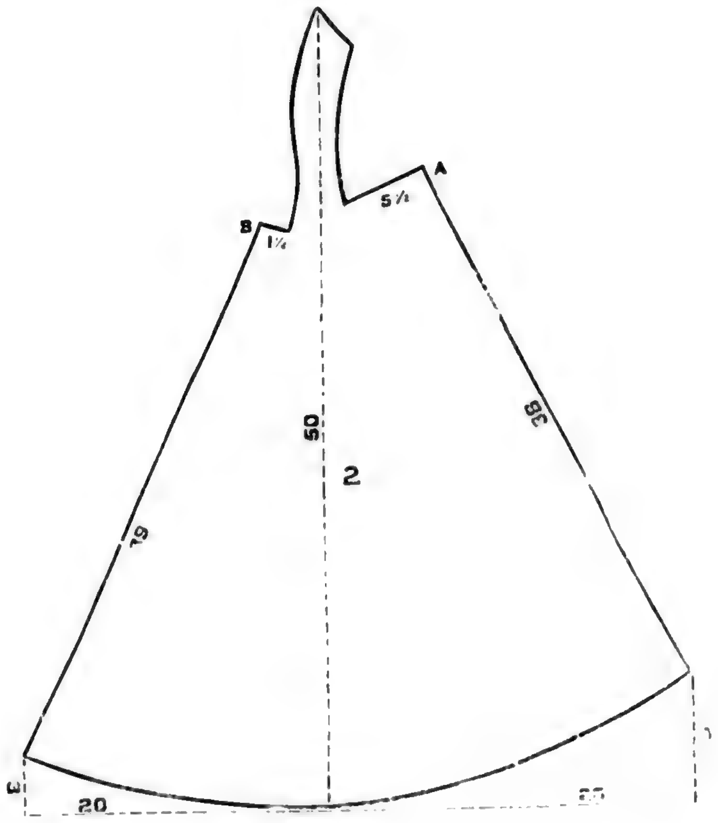


FIG. 2.

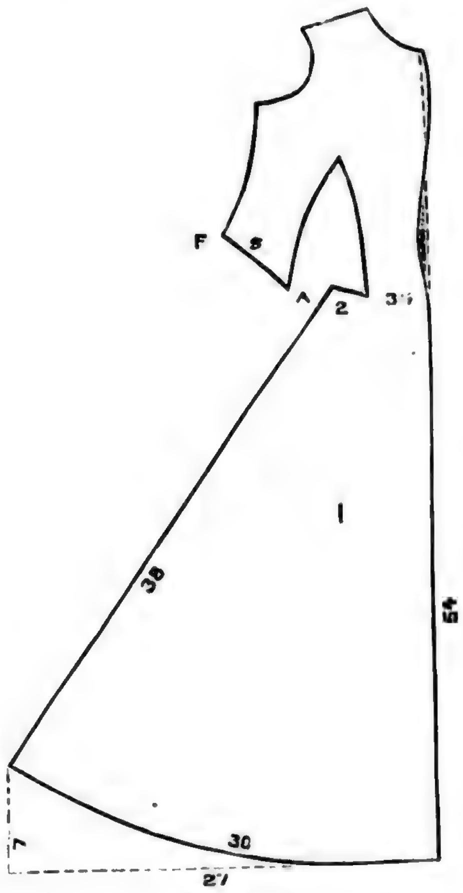


FIG. 1.

As might be expected, the fulness of our skirts has affected very seriously the cut of our long pardessus, notably that one which most closely resembles a dress—the redingote. This is now quite as difficult to cut as the full-skirted princess dress. Our model (fig. 7) does not absolutely fit at the waist, because it has godet pleats covering each seam, these godet pleats terminating in front beneath passementerie ornaments. The pleats of the side seams and centre of the back are turned under, and are secured inside the redingote.

The dotted lines of figs. 3 and 2 (half the back and the side piece) show the straight of the material. The redingote can be cut from 48-inch material, one breadth being required for each side piece, but 54-inch cloth is the best. The two fronts (fig. 1) can be cut from the same breadth if 54-inch material be used; if not, there will be pieces left at the sides, especially about the upper part of backs and fronts, from which the large sleeves can be cut.

The sleeve is 32 inches across in its widest part (fig. 4). It is cut in one piece and is draped on a lining less voluminous than itself, the lining being an ordinary full jacket sleeve, on which the cuff (fig. 6) is fitted. Half the cuff is given at fig. 6, the dotted line showing where the material is to be doubled.

The curve at the lower edge of each portion of the redingote is very important (see figs. 1, 2, and 3). The diagrams show how these curves rise from the straight—the dotted line at the lower edge of each piece.

Of 54-inch cloth 7 yards will be required. The wide sleeves can be obtained from the upper part of each back (fig. 3), the cuffs and collars being easily obtained from the trimmings elsewhere. If cloth be bought which has no *up* nor *down*, so that the pieces can be cut one within the other, some 1¼ yds. can be saved. The berthe is of velvet. It should be cut out of a single piece, with no seam down the middle of the back (fig. 8). It will take a yard of velvet. Fig. 8 shows how the berthe is placed on the front and back of the redingote. By placing the front and back together as illustrated, the berthe can easily be cut correctly without a pattern.

The redingote can be edged with fur, but, as the spring is approaching, it would be better to keep to cloth and velvet.

The embroidery of braid and passementerie helps to hide the front pleats and the seam which has to be made at the waist to join a portion of the front (beyond the breast seam) to the *godet* pleat of the skirt; 7½ inches have to be sewn into 5 inches; this shows how small the front *godet* pleat is at the waist as compared with its size at the lower edge (figs. 1 and 2).

The godet pleat under the arm (see figs. 3 and 2) is as small at the waist as that of the fronts—only 2½ inches. Each back in the centre has a pleat of 2 inches (see fig. 3). These pleats do not begin exactly at the waist, but 2 inches below as the curves of the diagrams show. Hence the redingote is very becoming to short-waisted people.

Fig. 5 is half the collar, which should be cut in a single piece, the material being doubled over at the dotted line.

The sleeve is mounted with large pleats on the smaller lining, which in its turn is eased and gathered into the large arm-hole.

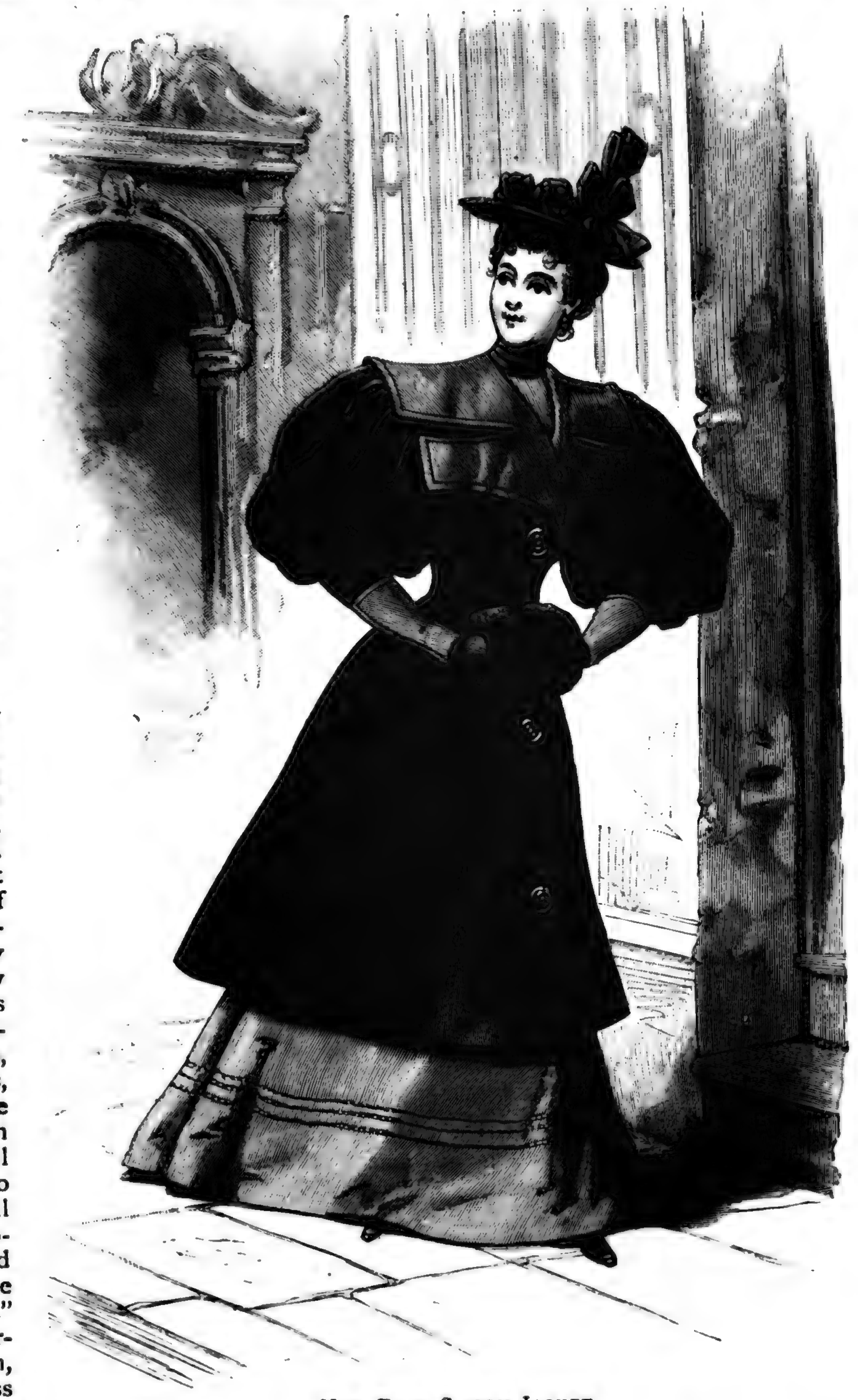
If preferred, the sleeves could be of velvet, but in that case they will want a seam up the dotted line (fig. 4). It would add much to the expense, as the sleeves can be cut with the redingote without purchasing extra cloth.

Notes • on • News

AS the result of the Cerebos Salt Bread Baking Competition, so many thousands of loaves were received at the works of the Cerebos Company, Picton Terrace, Newcastle, that the offer of a railway van load of bread was wired to the Mayor of Darlington, who naturally enough gladly accepted so generous a contribution towards the relief of the distress in his town. The task of judging the bread was entrusted to three professional bakers, who selected four loaves which, having been analyzed and found to contain Cerebos Salt, in due time procured prizes for the ladies who had made them. The poorer inhabitants of Newcastle and Darlington must have rejoiced over this novel form of competition, by which they so largely benefited, and will probably look for a repetition of it next Christmas, and another distribution of loaves.

LITERARY prizes for the best rhymes on Cerebos Salt have also been awarded by the Cerebos Salt Company, and in this competition the gentlemen seem to have come off best. Meanwhile, many of us have adopted the use of this particular salt for all flavouring and culinary purposes, and take much pleasure in its fineness and delicacy, and in the fact that it is entirely unaffected by damp.

THE *Ladies' Kennel Journal* is a new departure in literature, but to many people this shilling monthly, of which the first number appeared in December, will have an interest quite equal to, if not exceeding, that of numerous magazines of greater literary and artistic pretensions. The name sufficiently indicates the scope of the new magazine; it contains all kinds of news about dogs, their pedigrees, their successes at shows, etc., together, in many cases, with their portraits, and the portraits of the ladies who own them. All lovers of dogs will like the magazine, to those who breed and exhibit dogs it will be indispensable. It is published by the authority and under the patronage of "The Ladies' Kennel Association." The first number contains portraits of Lady Granville Gordon, the Hon. Mrs. Vivian and Miss Gladys Vivian, Mrs. Harcourt Clare, Mrs. Addis, Mrs. E. T. Thomas and her Pomeranians, Mrs Jenkins, and others, and of some well-known dogs, including that loveliest of pepper Dandies Mrs. R. Peel Hewitt's "Tommy Atkins." The magazine is well printed on good paper, and the anecdotes alone would make it generally acceptable.



NEW DEMI SAISON JACKET.

Dress of leather-coloured cloth with three lines of jet on the hem, the collar trimmed to match. Three-quarter length jacket o dark green corduroy, double-breasted and fastened with large buttons. The crossed open fronts ornamented with a large collar and revers of leather-coloured cloth. Corduroy sleeves with deep cuffs of the cloth. Green velvet hat trimmed with velvet dahlias and with shot green and leather ribbon velvet. Quantity of corduroy required, 9 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

WOULD that more of our great manufacturing firms would follow the example so nobly set by Messrs. Lever Brothers, the manufacturers of Sunlight Soap, and endow the nation with well-equipped lifeboats such as the "*Sunlight* No. 1," which has done such good work. It is with great pleasure that we insert the following letter in proof that such gifts are needed and appreciated to the full:—

> Royal National Lifeboat Institution,
> 24th December, 1894.
>
> DEAR SIRS,—I have very much pleasure in acquainting you that the lifeboat *Sunlight*, No. 1, stationed at Orme's Head, rescued the crew of four men from the ketch *Scotian*, of Hoylake, which was totally wrecked in Llandudno Bay in the terrible gale of Saturday last.
>
> The boat behaved in a magnificent manner, and to quote the words of our Hon. Secretary's report, "the service is one of the most gallant and best executed that has ever taken place in Llandudno Bay."
>
> Several of our lifeboats were out on service during the gale, and forty-seven lives are reputed as having been saved by them.
>
> Faithfully yours,
> CHARLES DIBDIN, Secretary.
> Messrs. Lever Bros., Ltd.

THE great and immediate success that followed on the opening of that useful institution the "Tea and Shopping Club," in Regent Street, has necessitated its removal to larger premises at 21, Hanover Square, where it opened early in January under the title of "The Ladies' County Club." The new club has all the advantages of its predecessor as a place where the members can meet their friends, rest, write letters, have luncheon or tea, and to which parcels may be sent, and it is far better supplied with reading and reception rooms, bedrooms and dressing-rooms for the use of members living out of town, and who want some convenient place where they can dress for an evening entertainment or sleep the night. To ladies living in the country or in one of the more distant suburbs the club offers practical attractions and conveniences that cannot be obtained elsewhere.

A VERY useful volume for ladies who pride themselves on good housekeeping and the methodical keeping of household accounts is Showell's Housekeeper's Account Book for the present year. Nothing could be more systematic and complete than the arrangement of this book for weekly, monthly, quarterly and yearly accounts; it is easy to see at a glance what the expenditure of any particular period has been, to compare it with others and thus see where retrenchments, if necessary, can be made, or what further comforts or luxuries may be allowed. Marketing-tables, a table for calculating wages, a page for the names, duties, and wages of servants, and much useful information on household economy, etc., form part of the volume, which is interleaved with blotting paper and published by J. S. Virtue and Company, 26, Ivy Lane, Paternoster Row, at 2*s*., a modest enough sum.

MISS CHRISTINA ROSETTI lived so retired a life that many people on hearing of her death exclaimed that they thought she had been dead for some years. The sixty-four years of her life were spent in song, for she was inspired of the Muses even as a child; but then her father was the poet patriot of Italy.

STEHLIS' BLACK SILKS

The Manufacturers Guarantee that these Goods will stand at least One Year's Hard and Fair Wear Without Cutting or going Greasy, and in the event of any well-founded claim with regard to any Dress Length in these respects they will supply a New Dress Length Free of Charge. May be had of all the leading Silk Mercers and Mourning Houses throughout the Kingdom.

CAUTION.—All Genuine Goods have this signature stamped on the selvedge ☞ Stehli & Co.

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WITH DRAWING CORD WOVEN INTO THE CAMBRIC.

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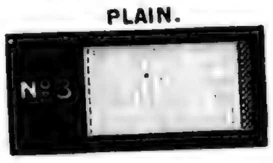

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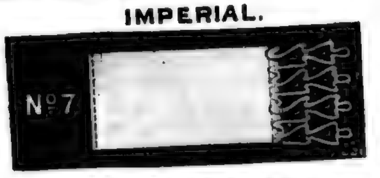
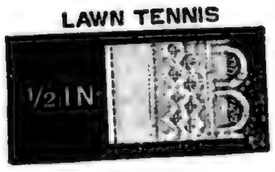
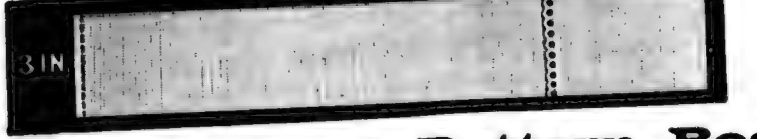


LAWN TENNIS



THREE—SPIRE.

HEM—STITCHED.



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(CONTAINING WOVEN SAMPLES OF MATERIAL),
Also LIST OF DRAPERS from whom Frillings can be obtained,
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GLYCERINE
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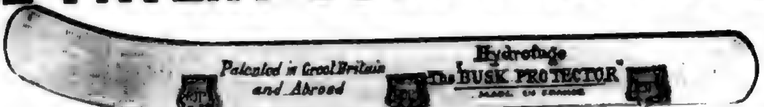

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COLD CREAM OF WOOL FAT AND CUCUMBERS (NUTHALL'S).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient, the skin loses its elasticity, becomes dry, and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthier colour. It is emollient and healing, and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crowsfeet. 3s. 6d.

EXTRACT OF SEA WRACK (FUCUS VESICULOSUS).—The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s. 3d. per case.

X

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 3s. 3d. per case.

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or brown, 3s. 6d. per case.

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"Against the crowsfeet use Mason's thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin, use Mason's thin Emulsine of Cucumbers. 'Cool as a cucumber' is, as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin, which I have not seen equalled. To these he has now added a Crême Froid aux Concombres. As the responsibility for these formulas rests, in a large measure, with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural colouring pigment. 3s. 6d., 10s. 6d.

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"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

FRECKLE CURE, THE NEW.—This is a preparation of great power for the entire removal of freckles, however obstinate. It is the prescription of one of our most eminent modern dermatologists, combined with the new Skin-fat, which has recently been isolated from sheep's wool. A trial of it is urgently solicited. 4s. 6d.

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Miss Wilcocks, 42, Fortess Road, Kentish Town, N.W.
Miss Stevens, 26, Homer Street, Marylebone Road.

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Mrs. Smith, 28, Lunerstone Street, Fulham Road.
Miss Diggle, 26, Mall Chambers, Kensington.
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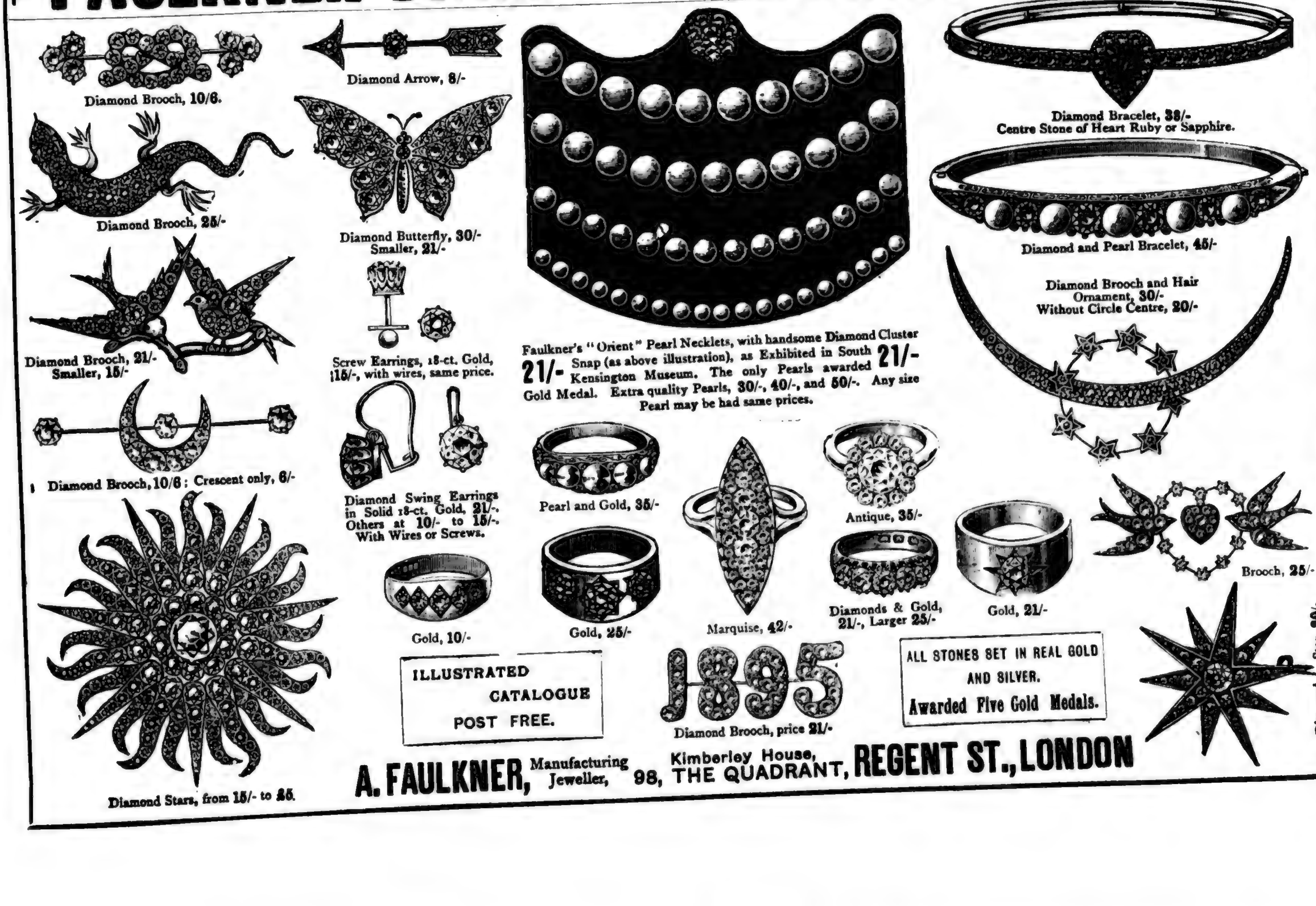

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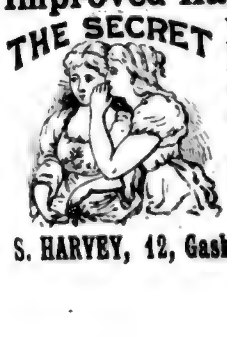

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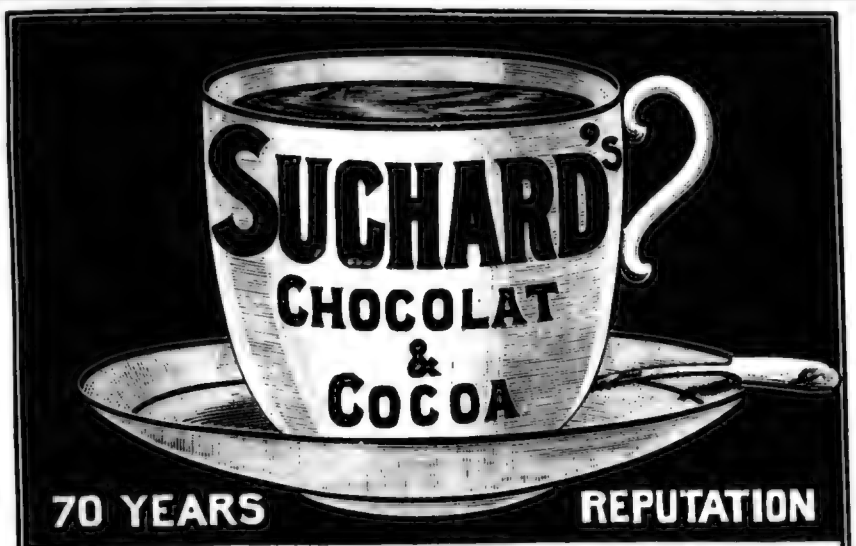

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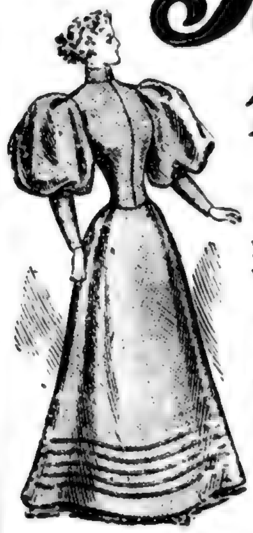

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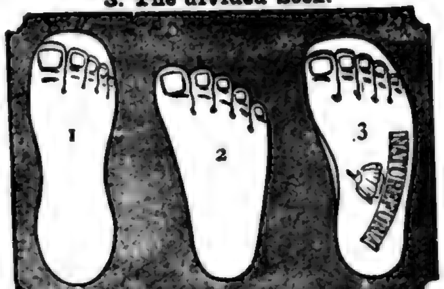

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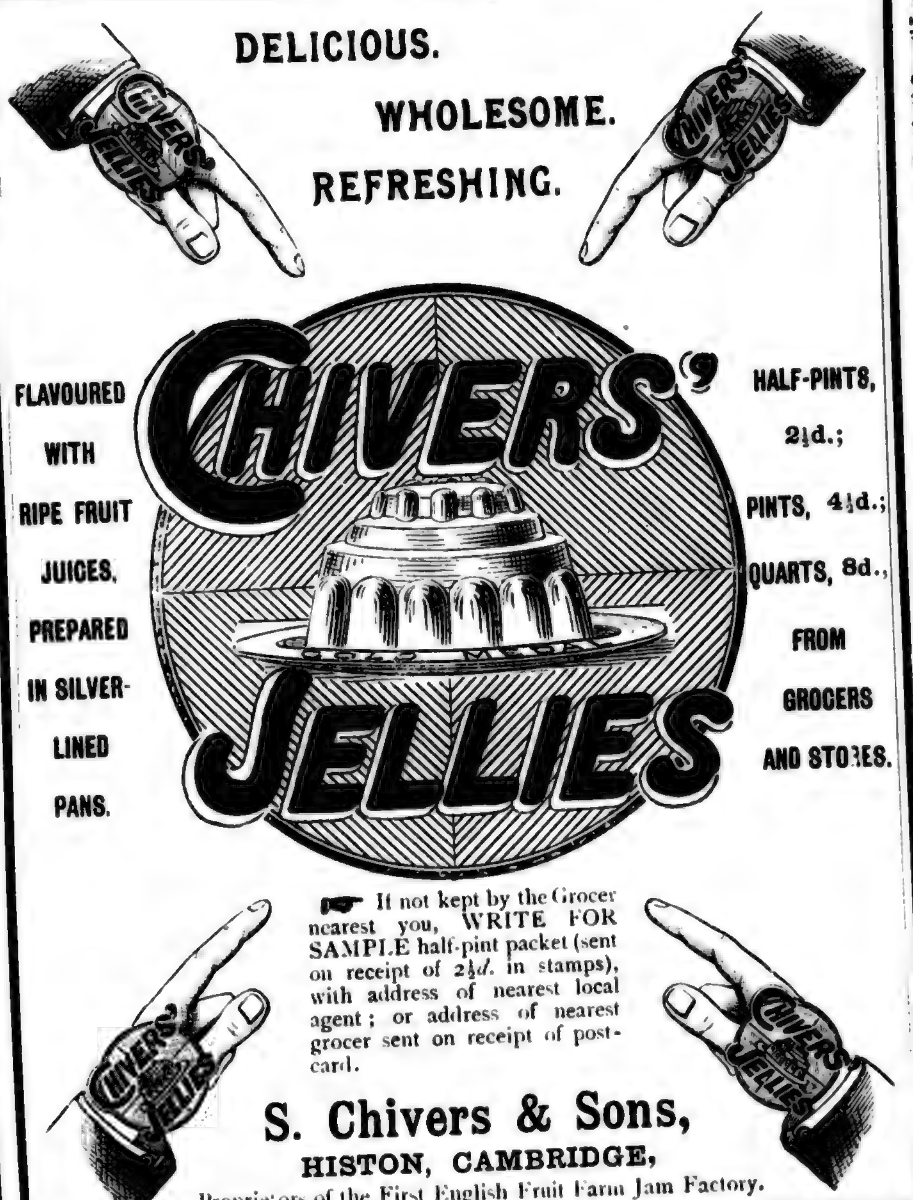

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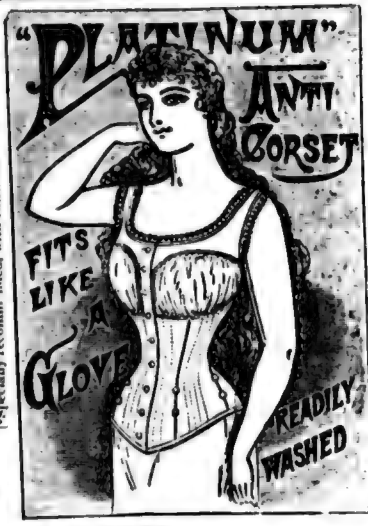

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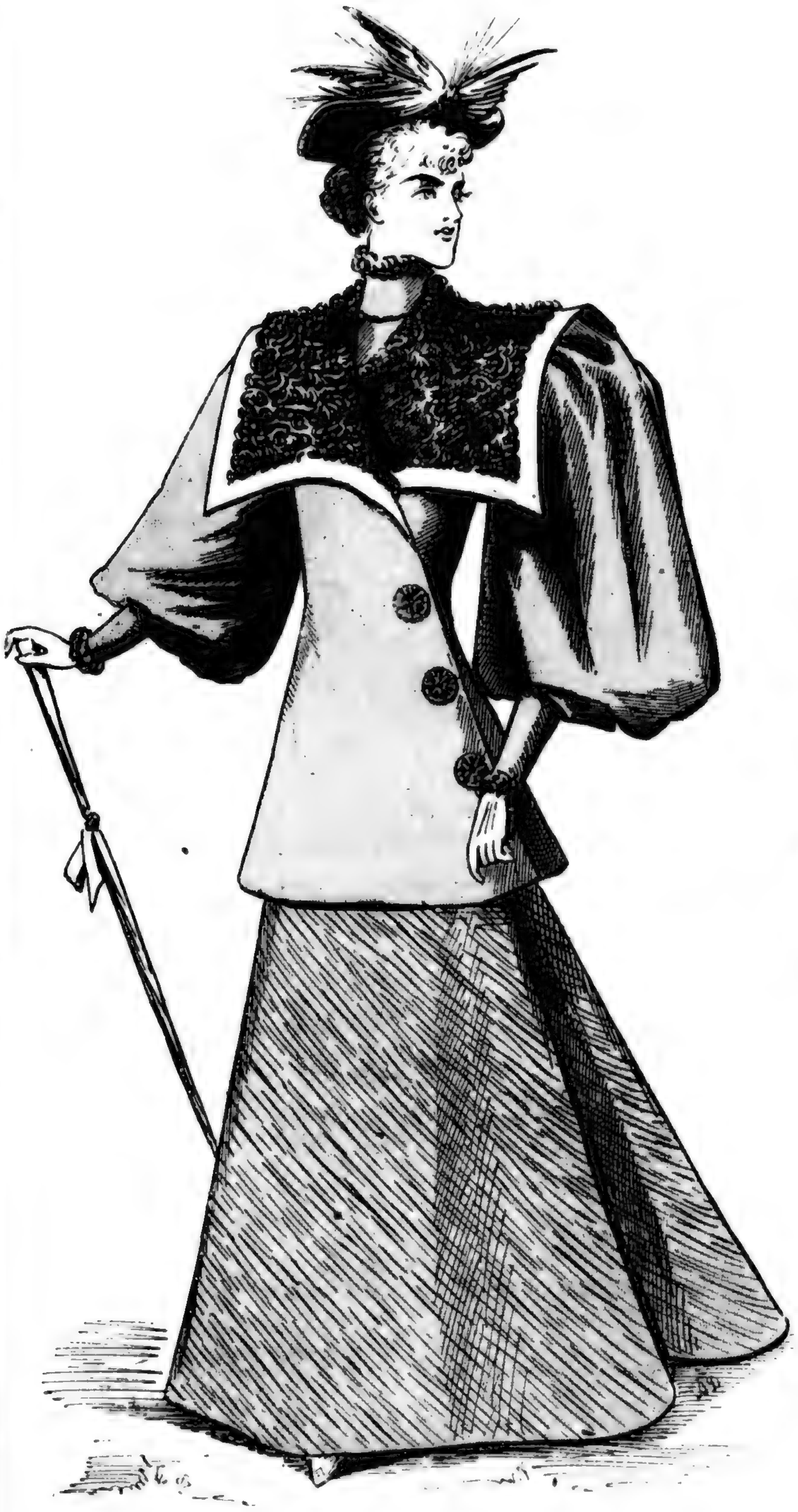
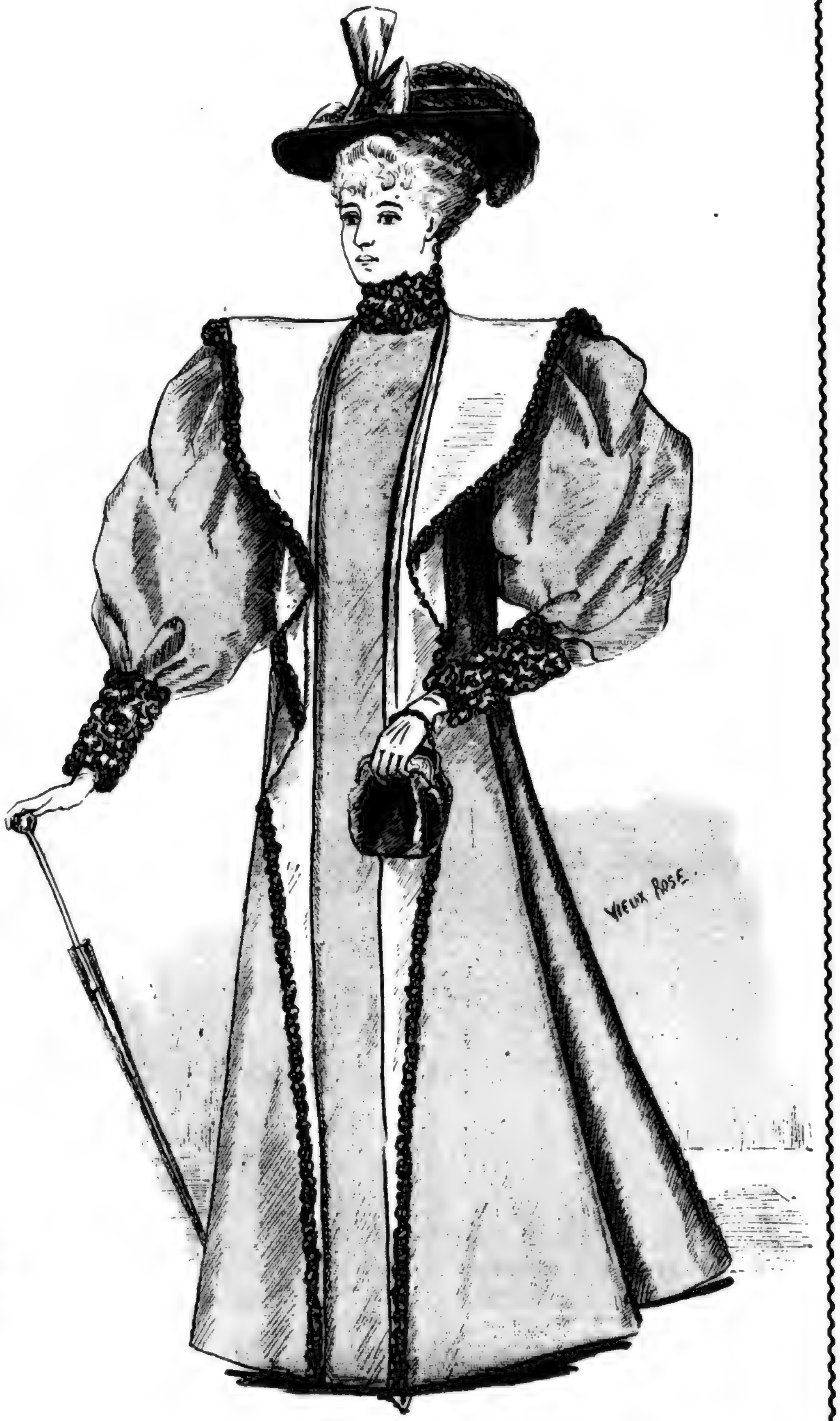


STYLISH JACKET.

Coat in dark rifle green faced cloth with a collar of caracul resting on a border of pale blue cloth. It is tight fitting at the back and loose in front, where it fastens across with large buttons of caracul.

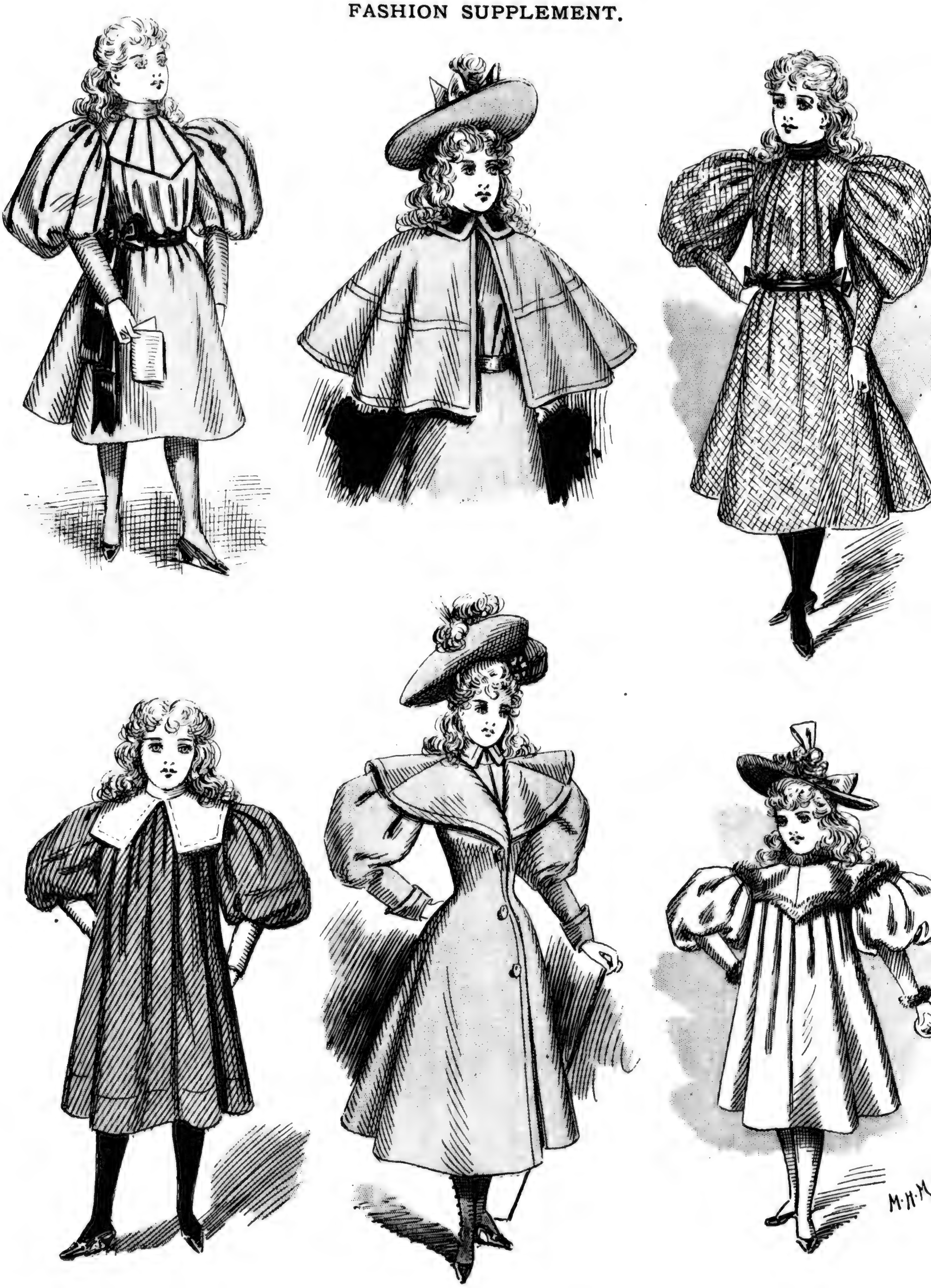


NEW CLOAK.

Pelisse of brown cloth, with a somewhat novel collar of green cloth hemmed with caracul, caracul also forming the band round the neck and the cuffs on the full sleeves.

Myra's Journal.

FASHION SUPPLEMENT.



COSTUMES FOR CHILDREN.

Fig. 1. Blue serge dress with skirt and full bodice; the yoke and puff of sleeve trimmed with black braid. Black velvet sash.

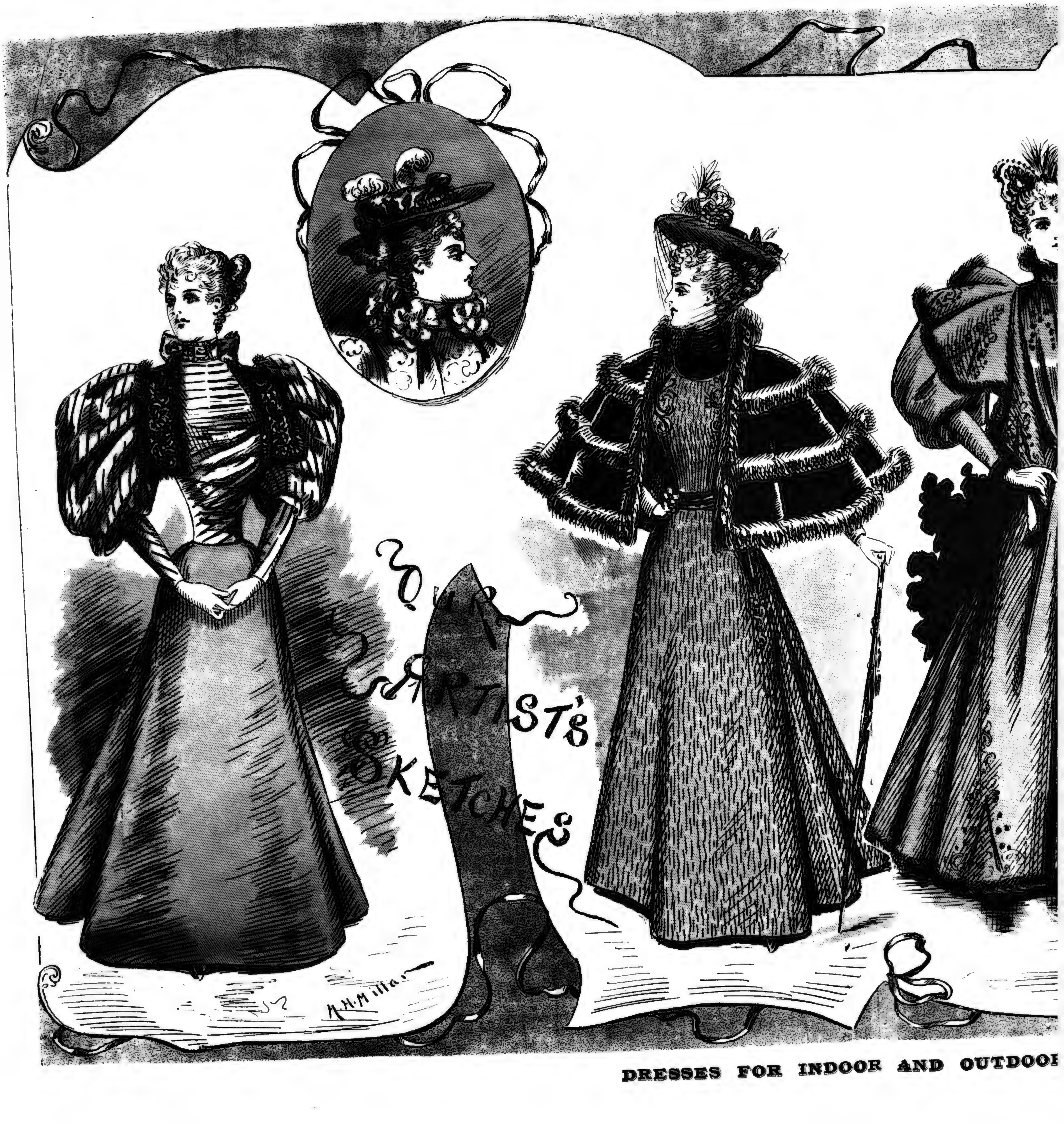
Fig. 2. Dress and cape of fawn homespun, the cape trimmed with stitched bands; brown velvet collar. Felt hat trimmed with pale blue.

Fig. 3. Frock of fancy woollen; plain skirt and pleated blouse bodice, the pleat falling over the satin ribbon belt with a bow on each side at the back. Satin coll

Fig. 4. Schoolroom frock of brown diagonal woollen with cuffs and deep collar of pale blue serge stitched at the edge.

Fig. 5. Coat of grey cloth open with fluted shoulder cape over a vest and turned down collar of the cloth. Turned back cuffs on the sleeves. Grey felt hat trimm with pink ribbon and feathers.

Fig. 6. Costume of white cloth; blouse frock mounted on a plain yoke covered by a pointed shoulder cape bordered with beaver. Fur to match on the collar sleeves. White felt hat, the brim lined with blue velvet. White ribbon bow and feather in front.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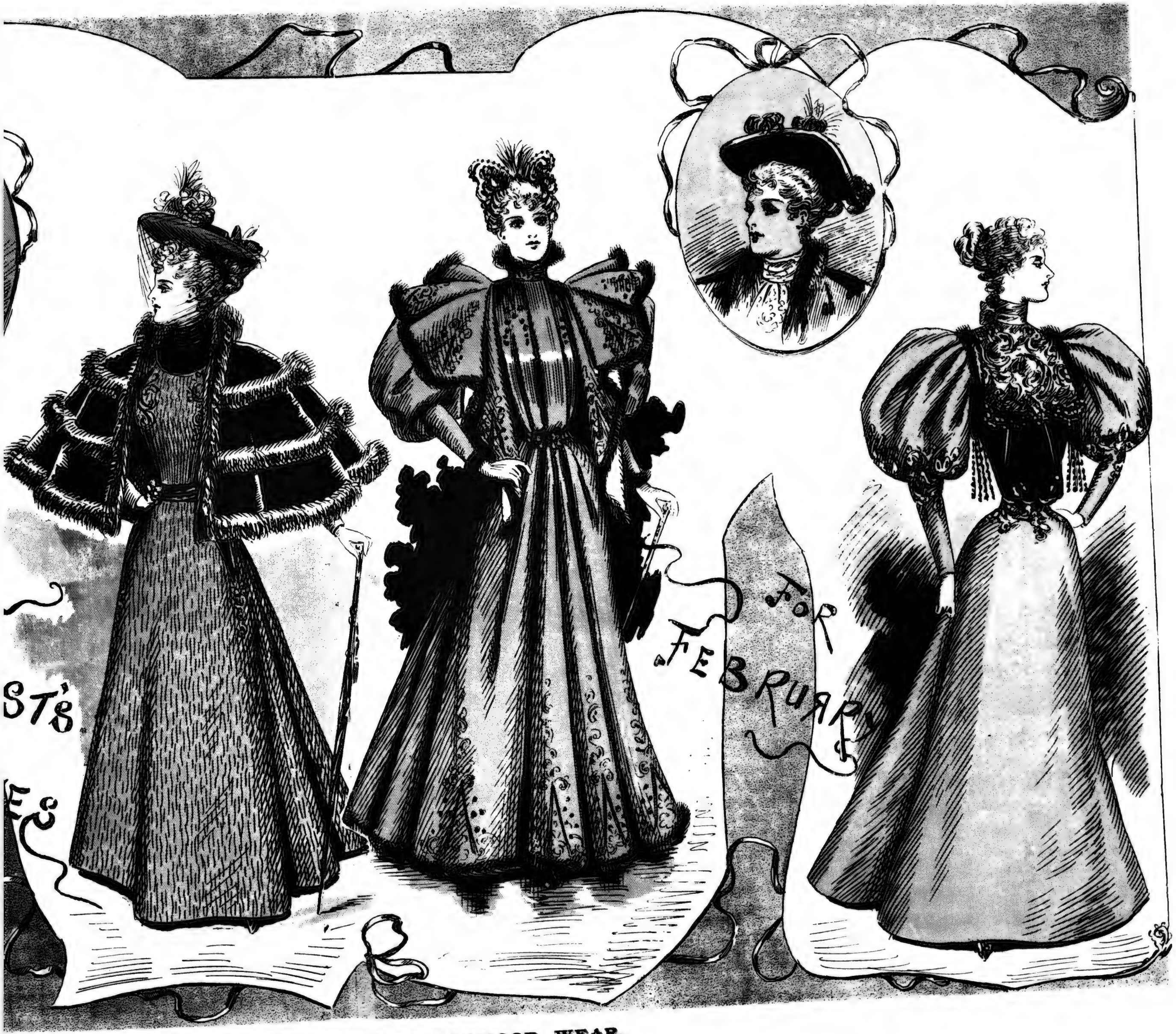
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DRESSES FOR INDOOR AND OUTDOOR WEAR.

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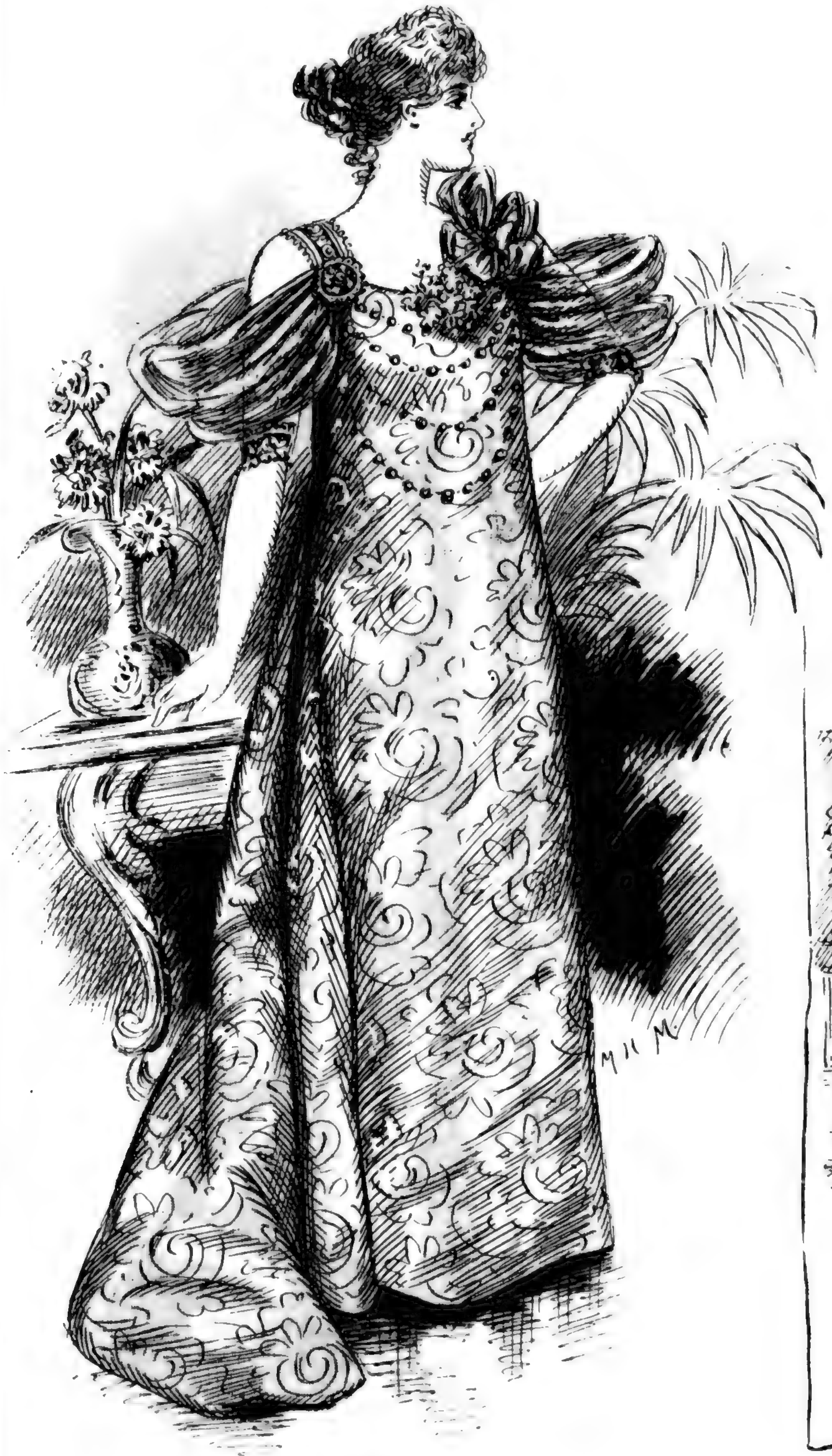
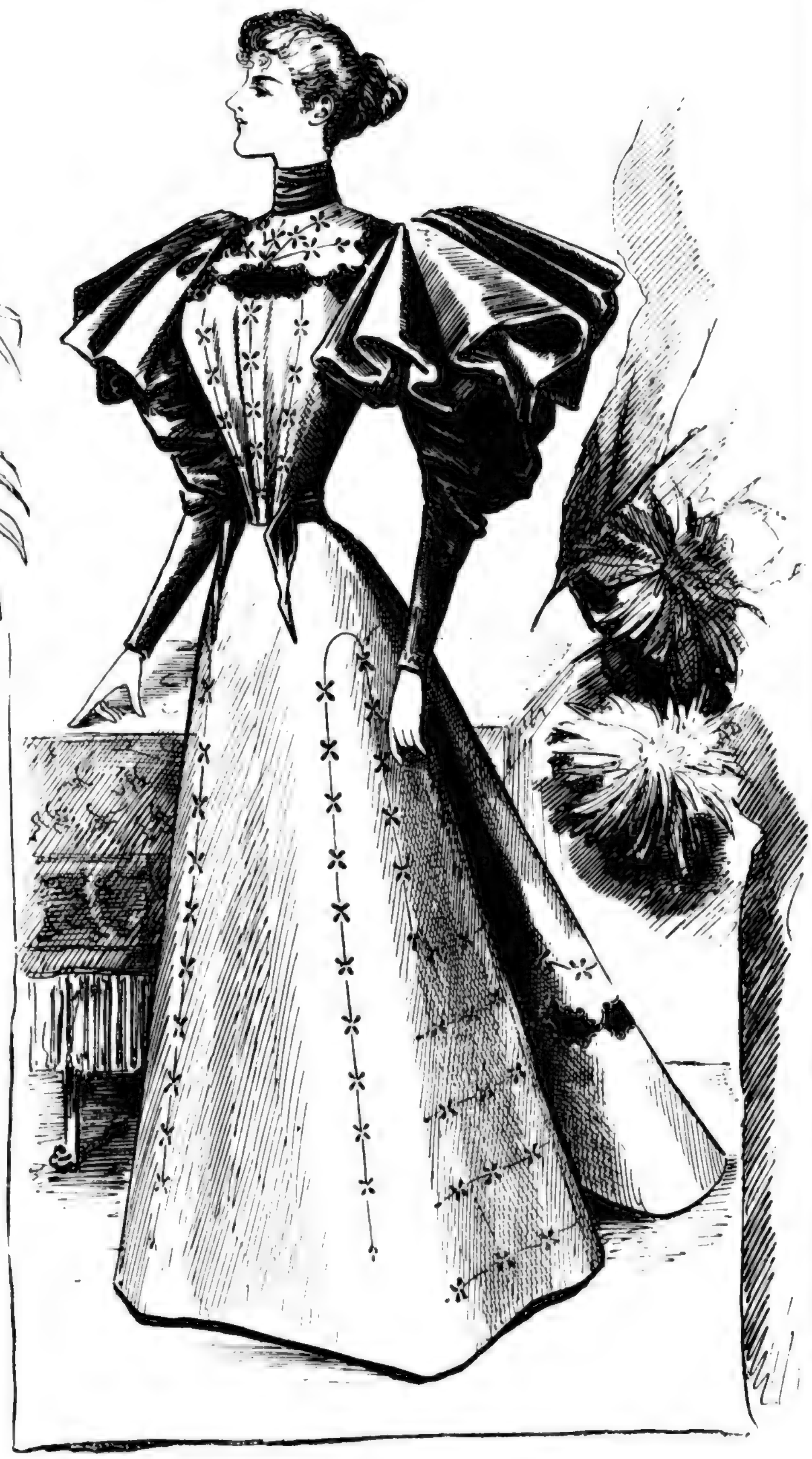


An Empire Dress.

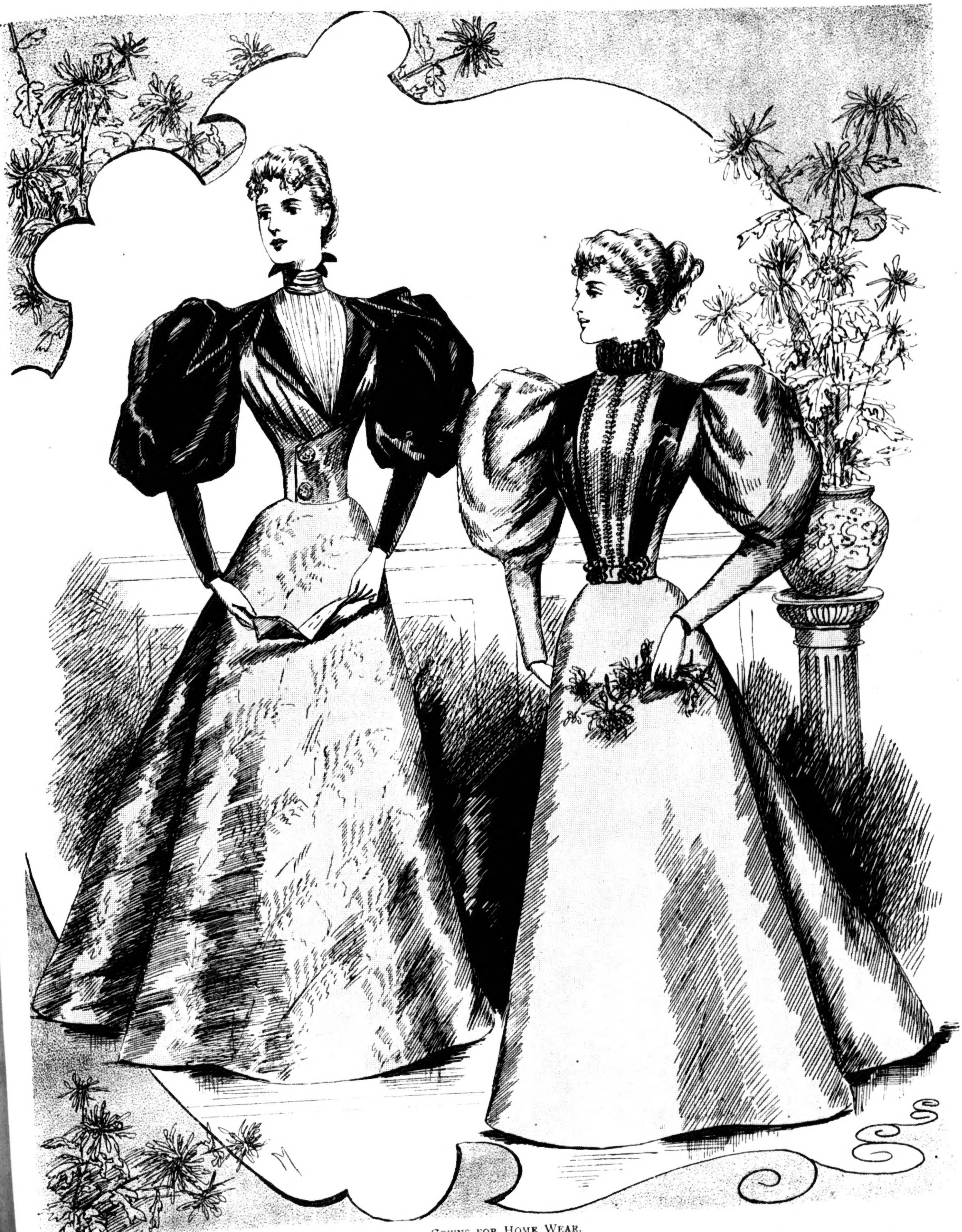
Dress of shot satin brocade in loose princess shape, with chains of pearls and gold across the front and a trimming to match forming the shoulder-straps and catching the chiffon sleeves just above the elbow. On the left side a large rosette of coloured velvet and a bunch of flowers.



An Indoor Gown.

Dress of green cloth with lining of petunia silk showing through the open embroidery on the skirt and bodice. Inlets of green velvet round the back of the skirt and marking the yoke. Sleeves and epaulets of green velvet, and belt and collar to match.

FASHION SUPPLEMENT.



GOWNS FOR HOME WEAR.

Fig. 1. Dress of fancy green material; plain full skirt and double-breasted corselet bodice, the upper part full. Sleeves and revers of black velvet, and vest and draped collar of apricot chiffon. Points of velvet turned over the collar and cut steel buttons.

Fig. 2. Dress of antique blue faced cloth, the bodice fastened down one side beneath the bretelle of black satin ribbon, and three bands of black braiding down the front. Satin ruche at the neck and rosettes to match terminating the bretelles.

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as soft as
Velvet.

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Printed by GILBERT & RIVINGTON, LTD., St. John's House, Clerkenwell Road, E.C., and Published by BEETON & CO., LTD., at 6, Fetter Lane, London, E.C.